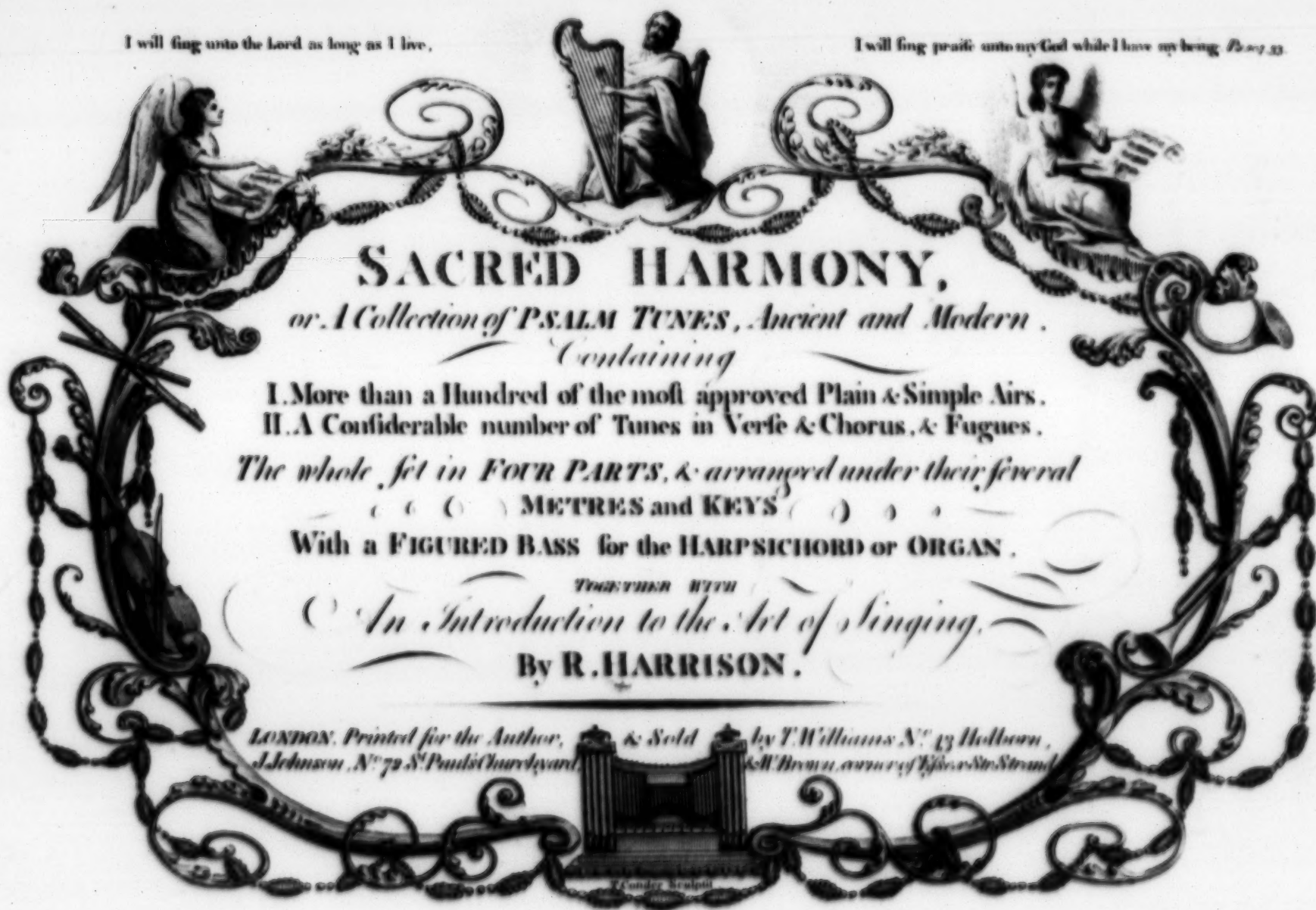


I will sing unto the Lord as long as I live.

I will sing praise unto my God while I have my being. Ps. 138.



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An Introduction to the Art of Singing.

By R. HARRISON.

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The P R E F A C E.

THE SONG OF PRAISE is an act of devotion, so becoming, delightful, and excellent, that we find it coeval with the sense of Deity, authorised by the example of all nations, and universally received into the solemnities of public worship. Under the Jewish Dispensation the Holy Spirit of God directed to this expression of homage as peculiarly becoming the place where his honour dwelleth. The book of Psalms, as the name itself imports, was adapted to the voice of song. And the authors of these invaluable odes well knew the sweetness, dignity and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects, with what fervour do they call upon their fellow-worshippers to join in this delightful duty: It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou most High. Praise ye the Lord; for it is good to sing praises unto our God, for it is pleasant, and praise is comely. O sing unto the Lord a new song; sing unto the Lord all the earth: sing unto the Lord; blest his name; shew forth his salvation from day to day. Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father in spirit and in truth; but it nevertheless enjoins those outward acknowledgements that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most affecting. He concluded the celebration of that supper which was the memorial of his dying love, by an hymn of praise. And his apostles frequently exhort to the observance of this duty. Let the word of God dwell in you richly in all wisdom: teaching and admonishing one another in psalms, and hymns, and spiritual songs; singing with grace in your hearts unto the Lord.

DIVINE SONG is undoubtedly the language of nature. It originates from our frame and constitution. Do lofty contemplation, elevated joy, and fervour of affection, give beauty and dignity to language, and associate with the charms of POETRY, by a kindred law which the Creator hath established, they pleasingly unite with strains of sweet and solemn HARMONY. And there are two principal ways in which Music will appear to render eminent service to the sacrifice of praise.

In the FIRST place it suitably EXPRESSES the sentiments of Devotion, and the sublime delight, which religion is fitted to inspire. Joy is the natural effect of PRAISE, and SONG the proper accompaniment of joy. Is any merry or glad, let him sing psalms. And singing is not only a general indication of delight, but expressive also of the prevailing sentiments and passions of the mind. It can accommodate itself to the various modifications of love and joy, the essence of a devotional temper. It bath lofty strains for the sublimity of admiration, plaintive accents which become the tear of penitence and sorrow, it can adopt the humble plea of supplication, or swell in the bolder notes of thanksgiving and triumph. Yet it hath been properly remarked that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions. The sorrow therefore to which it is attuned, should be mingled with hope; the penitence which it expresses cheered with the sense of pardon; and the mournful scenes on which it sometimes dwells irradiated with the glorious views and consolations of the gospel.

In the SECOND place music not only decently expresses, but powerfully EXCITES and IMPROVES the devout affections. It is the prerogative of this noble art to cheer and invigorate the mind, to still the tumultuous passions, to calm the troubled thoughts, and to fix the wandering attention. And hereby she happily composes and prepares the heart for the exercises of public worship. But she further boasts a wonderful efficacy in leading to that peculiar temper which becomes the subject of praise, and is favourable to religious impression. She can strike the mind with solemnity and awe, or melt with tenderness and love; can animate with hope and gladness, or call forth the sensations of devout and affectionate sorrow. Even separate and unconnected she can influence the various passions and movements of the soul. But she naturally seeks an alliance, and must be joined with becoming sentiments and language in order to produce her full and proper effect. And never is her energy so conspicuous and delightful as when consecrated to the service of religion, and employed in the courts of the living God. Here she displays her noblest use and her brightest glory. Here alone she meets with themes that fill the capacity of an immortal mind, and claim its noblest powers and affections. What voice of song so honourable, so elevating and delightful? To whom shall the breath ascend in melodious accents if not to him who first inspired it? Where shall admiration take her loftiest flights, but to the throne of the everlasting Jehovah? Or what shall awake our glory and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praises of redeeming love. When the union of the heart and voice is thus happily arranged; when sublime subjects of praise are accompanied with expressive harmony, and the pleasures of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving. The soul forgets her confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy. And it is worthy of remark that the sacred writings delight to represent the heavenly felicity under this image. And though such language is allowed to be figurative, though eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things which God hath prepared for them that love him, yet our most natural, our most just conception of the happiness of the heavenly world, is that which we have been describing, viz. sublime devotion accompanied with rapturous delight.

But

But besides the more immediate propriety and use of Divine Song in the ordinances of religion its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to the other parts of public worship. It relieves the attention, recruits the exhausted spirits, and begets a happy composure and tranquility. It is peculiarly agreeable as a social act and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us glad when we go into the house of the Lord. It is also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers. The early christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed that where pleasure is the sole attraction the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship, by any means that are not reprehensible? Will not the most beneficial consequences probably ensue? Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion.—That they who come to sing may learn to pray, that they whose only wish was to be entertained may find themselves instructed and improved.

Such is the happy tendency of well-regulated song in the House of God. But alas how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that “the worship in which we should most resemble the inhabitants of Heaven, is the worst performed upon earth.” His pious labours have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint, but in the manner there still remains a miserable defect. Too often does a disgraceful silence prevail to the utter neglect of this duty. Too often are dissimulace, and discord substituted for the charms of melody and harmony; and the singing performed in a way so slovenly and indecent, that as the same writer observes, “instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the springs of uneasiness within us.”

But is this owing to causes, that cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess that the fault rests not in the want of natural taste and abilities nor of sufficient leisure, but in gross carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive seems only to want regulation and method. How practicable and easy would improvement become, if the more respectable members of a society would give it their patronage and countenance, if the younger part were instructed in the principles of psalmody, and a proper time set apart for this purpose. Under a prudent plan, and steady support, we might rationally indulge the hope that it would be cultivated with success, accompanied with all the pleasures and advantages we have mentioned, that it would make the praise of God to be glorious, and promote the interests of vital piety and religion.

The

The Author of the following Publication has at least shewn his good will to the cause of psalmody, by endeavouring to collect a considerable number of tunes of the most approved merit. And here without disparaging the plan of others who have engaged in a similar design, it may be proper to give some account of my own. The FIRST PART of this book is intended to contain the more easy tunes, and such as are suitable to congregations in general. And I hope the airs will commonly be found so simple, natural and expressive, as to answer the end proposed. The SECOND PART admits of tunes in a greater diversity of style, and is perhaps more fit for practitioners or choirs of singers. Yet they are not altogether beyond the attainment of congregations who may chuse to bestow upon them a moderate attention. These may occasionally be introduced, to vary and enliven the service. And in general they will be found to conform to the true style of Church Music, simplicity, dignity, and pathos. I have purposely avoided these more light and simpy airs which debase the subject to which they belong, are principally recommended by novelty; and whilst they are the most difficult to be learned soonest cloy and fatigue. Three parts might have completed the harmony, but I have preferred four, as more agreeing with the common pitch of voices. And all but the bass are written in the treble cleff to avoid perplexing the learner with unnecessary difficulties. I have rather chosen to omit a slight improvement, than to make an alteration in the tenor or bass parts that have acquired establishment by use. The tunes are arranged not only under their proper metres, but also under the sharp and flat keys, to accommodate the choice for any particular subject. An Introduction to the Art of Singing is prefixed, not with a view to preclude the necessity of an instructor, but for the convenience of the learner. And as in most collections of psalms there is a scarcity of peculiar metres, I have taken the opportunity of inserting a few for the sake of variety, and have also added some hymns upon particular occasions.

The author of this work boasts no extraordinary talents in music, and is sensible how much better qualified many others are for the undertaking: but as they have in general thought proper to decline it, his attempt will be the more excusable; and if it any way contribute to assist and improve this pleasing part of worship, it will have fully answered his design, and afford him sincere delight and satisfaction.

I N T R O D U C T I O N

T O T H E A R T O F S I N G I N G .

C H A P. I.

Of M U S I C *in* G E N E R A L.

MUSIC consists in a succession of pleasing sounds, with reference to a peculiar and internal sense implanted in us by the great Creator. Considered as a *science*, it teacheth us the just disposition and true relation of these sounds; and as an *art*, it enables us to express them with facility and advantage. The tones of music differ from sounds in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is indeed in good speaking a regularity to be observed, which hath some resemblance to this art, and to the orator we not unfrequently apply the epithet musical. But the inflections of the voice in speech are more minute and variable,

slide as it were by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sound are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds. HARMONY is the pleasing union of several sounds at the same time. *Modulation* consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts.

B

The

The TWO PRIMARY and ESSENTIAL qualities of musical sounds are PROPORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The FIRST property which we may remark is their TIME, or proportionate continuance. And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music. Such, for example, is that of the *drum*, where the tones are only diversified by the celerity with which they succeed each other. The SECOND principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal size, or length, or tension, emit sounds differing in this respect. And they are said to be *acute*, in proportion to the smallness, or shortness of the sounding object, or to its greater degree of tension; and *grave* in proportion to its bulk, or length, or less degree of tension.* Thus in a set of regularly tuned bells, the *smallest* gives the sound which we denominate

the most acute, and the *largest* that which is said to be the most grave, and the different intervals between them are respectively different degrees of acuteness or gravity. Instead of the words *acute*, or *grave*, musicians commonly use the terms *sharp* or *flat*, and sometimes *high* or *low*, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction. And indeed it is remarkable, that the antient Greeks reversed the signification of these words as applied to the gradation of sound, calling those notes high which we call low, probably because the longest strings in their lyre occupied the uppermost places. The principal distinctions of musical sound then are TIME and TUNE, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.

C H A P. II.

Of TIME, with its VARIOUS CHARACTERS.

ONE of the first and most essential properties of music, is TIME, or proportionate duration. And *proportion* evidently supposes a *standard*, with which the length of various

sounds may be compared. The standard-note then may be the *semibreve*, which is the slowest note in common use.† The length of the *semibreve* has been described whilst one may

* Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, and that acuteness or gravity depends upon the greater or the less number of vibrations communicated in a given time by any particular object.

† Formerly two other characters were in use to express notes of a greater length than the *semibreve*. The first was called a *large*, being a long and square note. The second was in figure similar to the other, but only half its size, and half its duration, in respect to which it was called a *breve*. The *semibreve*, as the name denotes, was half the *breve*, and the *minim* was the least note in use.

very leisurely reckon four. But it frequently varies from this measure, and is to be considered with regard to comparative rather than absolute duration. It is equal in continuance to two *minims*, or four *crotchets*, or eight *quavers*, or sixteen *semi-quavers*, or thirty-two *demi-semiquavers*. For the characters whereby these notes are expressed, and also for those marks which denote a rest or silence of the same length, see Plate I. Example 1.

A DOT.] A DOT added to any note, makes it half as long again as it otherwise would be. Thus a dotted semibreve is equal to three minims, a dotted minim to three crotchets, &c. Plate I. Ex. 2.

FIGURE OF 3.] The figure THREE, placed over three notes of equal length, requires that they be sung or performed in the time allotted to two of the same kind. Plate I. Ex. 3.

STAVE.] A STAFF, or STAVE, consists of five parallel lines, on which, and the intermediate spaces, the musical characters are generally described. Plate I. Ex. 1.

A BAR.] A BAR is a perpendicular line drawn across a stave, and dividing a piece of music into small, convenient, and equal portions. Thus when a company of soldiers march to military music, every time they strike the ground with the *right* foot may be represented by a bar. Or if it be convenient

to divide a tune into smaller portions, every time they strike the ground with *either* foot may be considered as a bar. And these bars include an equal duration of time, whether consisting of notes or rests. They generally, but not always, mark those parts of the tune which are distinguished by a greater emphasis. A bar is also used to denote so much of the music as is contained between two bars. A double bar shews the ending of a line or strain. Plate I. Ex. 4.

COMMON and TRIPLE TIME.

WHEN the bar naturally subdivides itself into *two* parts, or *four*, or *eight*, &c. i. e. when the measure thereof is continually *bisected*, a tune is said to be in COMMON TIME. When the natural division of a bar is into *three*, or *six*, or *twelve*, i. e. into three, or *three continually bisected*, it is said to be in TRIPLE TIME.

MOODS.] Both common and triple time admit of various degrees of swiftness, which are marked at the beginning of a tune by characters called MOODS. Plate I. Ex. 5.

The principal moods of common time are three. The first is the plain letter C, and is used to express the *slowest* movement. The second is the letter C with a stroke through it, and intimates a *quicker* motion. The third is the letter C inverted,

verted, and denotes the *swiftest* common time that is generally met with in church music.

The marks of triple time are for the *slowest* movement $\frac{3}{4}$, and for *quicker* movements $\frac{3}{8}$, $\frac{3}{16}$. There are also other figures made use of, and other combinations of time, but they less frequently occur in sacred music. And it may be sufficient to observe, that all the moods which are expressed by figures, whether in common or in triple time, refer to the *semibreve*. Thus $\frac{3}{4}$ indicates that the bar contains three minims, or *three halves* of a semibreve; $\frac{6}{8}$ is six quavers, or *six eighths* of a semibreve, &c. We have thus explained the usual marks of time, but we must not omit to mention, that the same mood does not uniformly represent the same degree of quickness in different tunes. Instead of being an absolute standard and universally applied, it is rather used to shew the *relative* quickness or slowness of an air compared with a preceding or following one. And for the degree of swiftness adapted to any particular tune, experience and a good ear will be our best and surest guide.

BEATING OF TIME.] BEATING OF TIME is only an artificial method of marking the movement of a musical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle stroke of the hand corresponding with the beginning of each bar might be deemed sufficient

for the purpose. In *common time* it is more frequently recommended to the learner to give one half of the bar to the hand *down*, and the other half to the hand *lifted up*. In *triple time* he may divide the bar into *three* equal parts giving the *two first* to the hand *down*, and the *last* to the hand *lifted up*. But the beating of time it is obvious may be practised in various ways, and it is sufficient to have hinted at the most common methods.

A HOLD.] An arch with a dot placed over any note is called a HOLD, and directs that note to be continued beyond its customary length. Sometimes it is intended to signify a sudden and short *pause*, at the option of the leader of a band, who may take this opportunity of introducing a flourish or short voluntary. Sometimes when the former part of the tune is repeated, it points out the *final close*. In psalmody it is often used for the purpose of a *double bar*, to shew the conclusion of one or more lines. Plate I. Ex. 4.

Note, the first and last bars of a tune or part of a tune are not always complete; and in psalmody, the first and last bars even of a single line are often deficient. But it is a general rule that the first and last bar taken together make a full bar, so that in the singing of one or more verses, no interruption is occasioned.

C H A P. III.

Of TUNE, or the DIFFERENT DEGREES of MUSICAL SOUND.

HITHERTO we have considered musical sounds as distinguished only by their *duration*, we now proceed to observe their relative ACUTENESS or GRAVITY. And this also supposes a *standard*, with which they may be compared, to which we give the name of the key-note.

KEY-NOTE.] The KEY-NOTE is so called because it governs and explains all the rest. It is the predominant tone to which all the other sounds have a reference, and it is generally the concluding note of the principal part, and always that of the bass.

OCTAVE.] Taking then the key-note for a standard, we may ascend or descend through a series of seven degrees of sound, after which we come to another series of seven notes corresponding with the former, and this series may be repeated as often as the compass of music requires. These seven degrees of sound are marked by the first seven letters of the alphabet, ABCDEFG, which letters recur again with every successive series. And from any note to the eighth above or below is said to be an octave, i. e. a compass of eight notes

including the two extremes. And we may observe that as those notes which are octaves to each other are called by the same name, so they have the same nature and coalesce as it were into one sound. This may be illustrated by the common performance of psalmody, in which women and boys generally sing every note an octave higher than the men, when they are said to join in the same part.

TONES AND SEMITONES.] The seven intervals of sound that take place in the octave are found to be unequal. There are five greater called *tones*, and two smaller called *semitones*.

SHARP AND FLAT KEYS.] When reckoning from the key-note, the two semitones lie between the third and fourth;* and between the seventh and the eighth, a tune is said to be in the SHARP KEY. But if the place of the semitones be found between the second and the third; and between the fifth and the sixth, a tune is said to be in the FLAT KEY. Or it may be sufficient to observe the third from the key-note. If it be a *sharp* or *major* third, i. e. if it contain five semitones (including the two extremes) the tune is in the SHARP KEY. If

* In reckoning the intervals from one sound to another, we always include the two extremes. From the first to the second is called a second, from the first to the third is called a third, &c.

it be a *flat* or *minor* third, i. e. if it comprehend only four semitones, the tune is in the **FLAT KEY**. The word *key* is properly applied, as it discovers to us the leading quality of the air, tunes in the sharp key naturally expressing the cheerful and lively passions, whilst the flat key is adapted to the grave, the mournful, and the pathetic.

GAMUT.] We have before had occasion to mention the *stave*, the principal use of which is to mark the several gradations of sound. Upon the lines and spaces which it contains are ranged the several notes in order, which are distinguished by the first seven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to consider the stave as a part of the **GAMUT**, or general scale of music. Three octaves, or twenty-two notes, are supposed to comprehend the ordinary compass of the human voice. And these twenty-two sounds are capable of being expressed by eleven parallel lines with their intermediate spaces, see Plate I. Ex. 6. But as the eye would be unable to read with facility so extensive a scale, and as the compass of a single voice does not extend to three octaves, we therefore divide the gamut into different staves of five lines each. The five lowest lines of the scale are allotted to the gravest or lowest voices, and are called the **BASS STAVE**. The five highest are assigned to the voices of women or boys, and are called the **TREBLE STAFF**.

Between the treble and the bass staves there is a particular line, on which is marked the letter **C**. To this (in order to

make another complete staff) we sometimes add the two lowest lines of the treble staff, and the two highest of the bass. Sometimes we take more lines from the treble and fewer from the bass, or more from the bass and fewer of the treble. And to this staff we give the name of **TENOR**, or **CONTRA**, or **MEDIUS**.

CLIFFS.] **CLIFFS** are characters used at the beginning of every stave, in order to ascertain the place of the musical letters, and to shew whether such staff is to be considered as belonging to the treble, the tenor, or the bass. See Plate I. Ex. 6.

The *treble* is called also the **G cliff**, either because it is sometimes represented by a careless **G**, or because it is usually placed on the line called **G**.

The *contra*, or *tenor*, is marked by two upright, and two transverse strokes, and is occasionally placed in different parts of the stave. But observe that the line which passes between the two transverse strokes is always **C**. Hence it is called the **C cliff**.

The *bass* cliff is an inverted **C** with two points, and the line between these two points is always **F**. **N. B.** As the multiplication of cliffs increases the difficulty of the musical art, we have in the following collection confined ourselves to the use of two, viz. the treble and the bass, which appear sufficient for the purpose of common psalmody.

LEDGER LINES.] Sometimes a few notes exceed the compass of the staff, and require the addition of short lines called **LEDGER LINES.**

KEYS IN THE NATURAL SCALE.] The regular place of the semitones contained in the octave, is from B to C, and from E to F. This may be illustrated by the following series, in which these letters are put nearer together than the rest.

Example. G A BC D EF G A BC D EF G, &c. Now if C be constituted the key-note of a tune in the sharp key, the semitones will fall out in their regular order thus :

C	D	EF	G	A	BC
1	2	3 4	5	6	7 8.

Here the semitones occur between the third and fourth, and between the seventh and eighth, agreeable to what was observed page 5, under the article *sharp and flat keys.*

So also if A be constituted the key-note of a tune in the flat key, the semitones will again take place in their proper order, that is, will be from the second to the third, and from the sixth to the seventh, thus :

A	BC	D	EF	G	A.
1	2 3	4	5 6	7	8.

The keys therefore of C and of A are said to be in the **NATURAL SCALE,*** because the natural order of the semitones is preserved, and the music may be written upon these keys, without the characters called

SHARPS AND FLATS.] There is a convenient pitch, at which every tune should begin, to suit the nature of the voice or instrument. This may not be C nor A : for the music might hereby be too high or too low. It is true that the pitch of the human voice is optional, but that of instruments is necessarily fixed. Besides, were C or A the key-note, the music might not easily be contained within the regular limits of the staff. Now if we chuse any other letter for the key-note of a tune in the sharp key besides C, or for the key-note of a tune in the flat key besides A, it is evident that the semitones BC and EF will not take place in regular order. Thus, let D be made the key-note of a tune in the sharp key. The order of the letters will then stand thus : D EF G A BC D. Here the semitones, which ought to be from the third to the fourth, and from the seventh to the eighth, are found from the second to the third, and from the sixth to the seventh. To remedy this inconvenience, musicians apply certain marks called *sharps* and *flats*. A *sharp* (see Plate I. Ex. 7.) indicates that the note before which it is placed is to be sung or played a semitone higher than its natural sound. A *flat* (see P.I. E. 7.) requires that the note before which it is placed be sung a semitone lower than its natural sound. And if a sharp or flat be fixed at the beginning of a tune, it affects all those notes which stand on the letter where it is placed. A *natural* (see Pl. I. Ex. 7.) takes off the effect of a sharp or flat from the

* They are sometimes, but with less propriety, called *natural keys*. For in nature we have but two keys, the sharp and the flat. The natural key, therefore, has reference merely to the *written scale*, and is only a particular manner of expressing either the sharp or the flat key.

note to which it is prefixed, and reduces it to its natural state. To raise then the octave from D as above, musicians give a sharp to F, and another to C, and by these means cause the semitones to fall out in their proper order thus :

D E *sharp* F G A B *sharp* C D.

The office then of sharps and flats is to give us other keys besides C or A. And this they effect by changing a tone into a semitone, or a semitone into a tone, as occasion may require. But their use and application will more distinctly appear, if we suppose a

SCALE OF SEMITONES.] The series from any particular note to its octave, contains, as we have observed, five tones, and two semitones. Now if we divide each of the five tones into two semitones, we shall represent the octave upon a new scale, as containing TWELVE SEMITONES. This may be denoted by introducing an *asterism*, to represent the artificial semitone, thus :

G * A * B C * D * E F * g * a &c.

* The learner should be particularly cautioned with respect to the ambiguous use of the word *key*. We often understand by it the *relation*, which the intervals contained in the octave bear to the key-note, and on which depends the characteristic air of any tune. In this sense we have only *two* keys, the *sharp* and the *flat*, which I have here called the *sharp* or the *flat* series. At other times we mean by the *key* merely the *letter* or the *name* of the key-note. And in this latter sense we reckon *twelve* keys in the *sharp*, and *twelve* in the *flat* series.

And by a slight inspection of this scale, the whole mystery of sharps and flats will be easily unravelled. For every asterism may be considered either as the *sharp* of that letter which it follows, or the *flat* of that letter by which it is followed. Thus the asterism between G and A is either G sharp, or A flat. And as by the introduction of a sharp or a flat, we can make the interval between two succeeding letters either a tone or a semitone, we are no longer confined to the keys in the natural scale, but may assume

KEYS IN THE SCALE OF SEMITONES.] Every letter, nay every semitone in the octave, may be taken for a key. So that we have twelve different keys, and as they may be applied either in the sharp or the flat key or series,* we have, properly speaking, twenty-four keys. But as this number would greatly add to the difficulty of the musical art, and is by no means of real use, we seldom, and especially in psalmody, go beyond *seven* keys in the sharp series, and the same number in the flat series. See the table on the opposite page.

In the SHARP SERIES the usual Keys are,

C	C	D	E F	G	A	B C	— Natural scale.
G	G	A	B C	D	E	*F G	— F sharp.
D	D	E	*F G	A	B	*C D	— F and C sharp.
A	A	B	*C D	E	*F	*G A	— F, C and G sharp.
E	E	*F	*G A	B	*C	*D E	— F, C, G and D sharp.
F	F	G	A Bb	C	D	E F	— B flat.
B flat	Bb	C	D Eb	F	G	A Bb	— B and E flat.
E flat	Eb	F	G Ab	Bb	C	D Eb	— B, E and A flat.*

In the FLAT SERIES the usual Keys are,

A	A	B C	D E F	G	A	— Natural scale.
D	D	E F	G A Bb	C	D	— B flat.
G	G	A Bb	C D Eb	F	G	— B and E flat.
C	C	D Eb	F G Ab	Bb	C	— B, E and A flat.
F	F	G Ab	Bb C Db	Eb	F	— B, E, A and D flat.
E	E	*F G	A B C	D	E	— F sharp.
B	B	*C D	E *F G	A	B	— F and C sharp.*

Of the SINGING SYLLABLES.

IN practising musical lessons, it hath been recommended to appropriate peculiar syllables to the seven intervals contained in the octave. The end proposed is, that the same name in-

variably applied to the same interval may naturally suggest its true relation and proper sound. The *Italians* and *French* make use of *seven* syllables for this purpose in the following manner :

In the sharp series,

Ut †	re	mi	fa	sol	la	fi	ut.
1	2	3	4	5	6	7	8.

In the flat series,

La	fi	ut	re	mi	fa	sol	la.
1	2	3	4	5	6	7	8.

These syllables are in effect only technical terms, which answer to the key-note, the second, the third, and the several degrees of the octave. *Ut* and *la* are respectively the key-notes of the sharp and flat series; *ut re* denotes a tone, *mi fa* a semitone, *ut mi* a major third, *re fa* a minor third, *ut sol* a fifth, &c. &c.

Instead of the seven syllables, as above, the *British* musicians confine themselves to *four*, three of which are repeated, in order to complete the octave. In the sharp series,

Fa	sol	la	fa	sol	la	mi	fa.
1	2	3	4	5	6	7	8.

In the flat series,

La	mi	fa	sol	la	fa	sol	la.
1	2	3	4	5	6	7	8.

Fa answers to the key-note of the sharp series, and *la* to the key-note of the flat series; and the places of the semitones are represented by *la fa* and *mi fa*.

* From this specimen it will be seen that the key or series is not reckoned sharp or flat, with reference to the sharps or flats placed at the beginning of tunes. Sharps may be prefixed to a tune in the flat key, or series, and *vice versa*, flats may be set before a tune in the sharp key.

† For *ut*, is commonly substituted the syllable *do*, as more easy to be pronounced.

Mi, which occurs only once in the octave, is called the *master-note*, because it determines the situation of the rest in the following order :

Above your *mi*, twice *fa, sol, la* ;
Below your *mi*, twice *la, sol, fa*.

To find *mi*, observe whether the tune be in the sharp or the flat series. In the sharp series, *mi* is a *semitone below the key-note* ; in the flat series it is a *tone above the key-note*. Or the following direction may suffice :

If neither flat nor sharp be placed at the beginning of a tune, *mi* is in B.

If B be flat, *mi* is in E.

If B and E be flat, *mi* is in A.

If B, E, and A be flat, *mi* is in D.

If F be sharp, *mi* is in F.

If F and C be sharp, *mi* is in C.

If F, C, and G be sharp, *mi* is in G.

Hence it appears, that there are no less than seven different ways of applying these syllables to the lines and spaces contained in the gamut, and consequently that Solmization is an

exercise of considerable difficulty. And it hath been much queried, whether the utility of this practice corresponds with the labour required. For after we have attained to the ready use of the *names* in different keys, we may fail of giving them the *right sound*. Some of the British syllables in particular are ambiguously applied. Thus, *fa sol* is at one time a second, at another a fourth ; *fa la* a third, and also a sixth. And when accidental sharps or flats take place, or the music changes from one key to another, the whole principle is deranged, and the syllables must be accommodated to the new key that is introduced. Upon these accounts it hath been thought advisable not to lay much stress upon the singing syllables, but rather to direct our attention to the *intervals* themselves, and to regard only their places and proper sounds. If this latter method be adopted, the learner will find it of advantage before he practise any tune, to ascertain whether it be in the sharp or flat series, and to run through the notes successively from the key to the octave. And especially should he be cautious to give a true sound to the third from the key-note, which in the sharp series is a *major*, in the flat series a *minor* third, for this will naturally suggest the air of the tune, and lead to a right idea of all the other notes.

C H A P. IV.

Of various MUSICAL CHARACTERS and GRACES, *with an* EXPLANATION *of some* ITALIAN WORDS.

REPEAT.] **D**OTS before a double bar require a repetition of the preceding strain. Dots after a double bar shew that the following strain is to be repeated. If some of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the strain is sung the first time over we are to omit the part enclosed by the arch 2, and when the strain is repeated we are to omit the part inclosed by the arch 1, and to conclude with the arch 2. See Plate I. Ex. 8. or Guildford Tune, p. 81. An S with dots before and after it, denotes that from the place where it stands to the end of the strain or tune must be repeated, Ex. 9. Two oblique strokes with dots are often used for the same purpose, but placed between the staves they more frequently signify a repetition of the preceding words, as in Plate I. Ex. 9.

A DIRECT.] A DIRECT is a mark placed at the end of a stave, to apprise us where the first note of the following stave begins. Ex. 10.

A SLUR.] A SLUR (Ex. 11.) shews how many notes are to be sung to one syllable. It sometimes also requires a gliding easy movement, in opposition to the mark called

STACCATO] which implies that the notes thus marked must be sung with peculiar emphasis and distinctness. Plate I. Ex. 12.

APPOGGIATURA.] APPOGGIATURA is a note of smaller size than usual added to the regular notes which complete the bar. It is to be touched upon, that we may pass more gracefully from the preceding to the following note. And whatever time is employed in fingering the appoggiatura, must be taken from the principal note to which it is annexed. Ex. 13.

A TRILL.] A TRILL, generally marked by *tr.* over a note, is one of the most difficult as well as beautiful graces that occurs in singing. It is a quick and alternate repetition of the note thus marked, and the note next above it, so long as the time allows. Ex. 14.

TURNED SHAKE.] Sometimes the note below that marked *tr.* is inserted a little before the conclusion of the *trill*, which is then called a TURNED SHAKE. Ex. 15.

A BRACE.] A BRACE serves to connect so many parts as are to be sung or performed at the same time. Ex. 16.

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If B and E be flat, *mi* is in A.

If B, E, and A be flat, *mi* is in D.

If F be sharp, *mi* is in F.

If F and C be sharp, *mi* is in C.

If F, C, and G be sharp, *mi* is in G.

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EXPLANATION of ITALIAN WORDS frequently used
in MUSIC.

WE mean not to enlarge upon this head, but it may be convenient to give a brief explanation of such terms as most commonly occur and have not been included in the preceding observations.

The degrees of Time are often expressed by the words *Adagio*, very slow; *Largo*, slow; *Andante*, moderately slow; *Allegro*, quick; *Presto*, very quick; *Prestissimo*, most quick.

Other terms in common use are,

Affettuoso, tender, affecting.

Bis, twice, i. e. repeat the passage.

Chorus, full harmony of all the parts.

Crescendo, increasing in sound.

Da Capo, begin again, and conclude with the first strain.

Diminuendo, gradually diminishing in sound.

Dolce, sweet.

Forte, or *F.* loud.

Fortissimo, very loud.

Fugue, when the parts succeed in imitation of each other.

Gratioso, graceful.

Maestoso, grand, majestic.

Piano, or *P.* soft, opposed to *Forte*.

Pianissimo, very soft.

Recitativo, a stile of music, which resembles speaking.

Solo, one part only.

Symphony, instrumental music preceding or following the vocal.

Tutti, all, see *Chorus*.

Verse, one finger to a part.

Vivace, with life.

Volte, turn over.

Volte subito, turn over speedily.

C H A P. V.

GENERAL DIRECTIONS in respect to SINGING.

I. IN THE CHOICE OF TUNES, let a particular regard be paid to the subject of the psalm or hymn. Different airs in music are suited to different sentiments and passions. A good taste will indeed enable us to make a nicer discrimination than words can readily suggest. But the following general rule is

of principal importance, That tunes in the SHARP KEY or SERIES are naturally expressive of *cheerfulness* and *joy*, and should therefore be adapted to psalms of PRAISE and THANKSGIVING; and that tunes in the FLAT KEY are naturally expressive of *humility*, *sorrow*, and the *tender affections*, and should

be

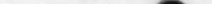
a Stave One Semibreve 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers 32 Demiquavers
 equal to or or or or

for a Semibreve Minim Crotchet Quaver Semi q. Demiq. Dotted Semib. equal to

Ex. 2.

Ex. 3.

Moods of Common Time. D? of Triple Time.

Ex. 4. 

Ex. 5.

Slow Moderate Quick

Treble or G Cliff 

Tenor or C Cliff 

Bass or F Cliff 

Treble

The image shows the musical notation for the 'Bass' and 'Contra' parts of the 'Hymn'. The 'Bass' part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are G, A, B, C, D, E, F, G. The 'Contra' part is written on a single staff with a bass clef and a key signature of one flat (B-flat). The notes are G, A, B, C, D, E, F, G. Below the 'Contra' staff, there are two measures of music, each with a single note (G) and a fermata, labeled '1' and '2'.

a Sharp Flat Natural

Ex. 7. # b

Repeats.

a Direct.

• \$100.

Staccato.

Ex. 8.



■E₉

85: 2/6-19

Ex 10. $\sim$

Ex115



Ex 12 走



Appoggiatura explained.

a Trill.

Turned Shake.

Brace

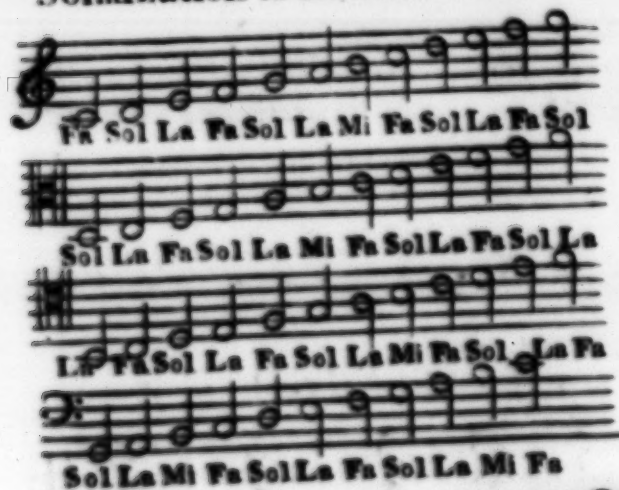
Ex.15

Ex. 14

Ex. 15.

Ex.16.

Solmization in the natural Scale.

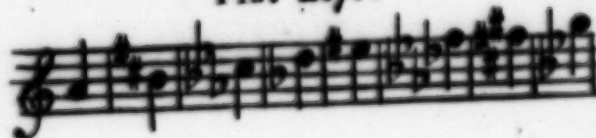


Tables of Transposition.

Sharp Keys.



Flat Keys.

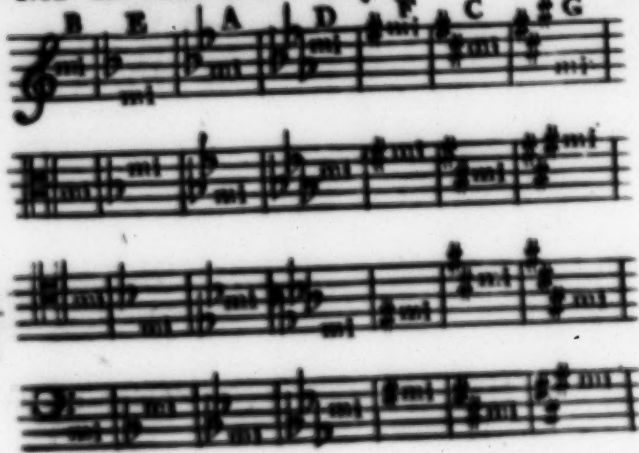


LESSONS.



PLATE II.

Mi in different Keys.



be sung to psalms of PRAYER, and of PENITENCE, or to subjects MOURNFUL and PATHETIC. This rule is too commonly violated, and with the most unhappy effect: for hereby the sentiments, and the tune, are at variance with each other, and aim at contrary passions. The consequence is, that either the music must be without impression, or oppose the end which it ought to subserve. Whereas, when the tune and the sentiments properly accord, they mutually assist, and animate each other; the music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

II. The principal direction that can be given to the singer is, that he attend both to just TUNE, and to exact TIME. This is a rule of greater extent and importance than may at first appear. Few there are, who suspect themselves to err in these essential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other causes do very frequently proceed from the neglect of *tune*, or of *time*. And there is nothing which more distinguishes the proficient in music, or is the source of greater beauty, than accuracy in both these respects. Here then should the learner direct his first and principal attention.

III. GRACEFUL SINGING is best learned by imitation and the instructions of a master. But it may not be amiss to mention some of the most notorious instances in which it is violated. These are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeless manner, or sudden bursts and explosions of sound. On the other hand, the tone

should be clear, smooth, distinct, and spirited. Some there are, with so little idea of propriety as to exert the full stretch of the voice in singing, with no other intermission than is necessary to supply them with breath. This is not only inconsistent with grace and beauty, but intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, becomes incapable of that varied expression, which is the true character of music, and may bawl or scream, but can hardly be said to sing.

In sounds of considerable length we should observe the direction which is sometimes marked by the Italian words *crescendo* and *diminuendo*, viz. begin with softness, and increase in strength till we come to the middle of the note, and then gradually diminish to the end.

With respect to the more difficult ornaments, as the *appoggiatura*, and the *trill*, or *shake*, they had better be omitted than performed in an awkward and imperfect manner. The introduction of other graces than what occur in the music should not be totally discouraged, but it is attended with much hazard, and often counteracts the meaning of the author. In full harmony this liberty should never be allowed, for it cannot produce a good effect, and probably will have a bad one.

It is of importance to chuse that part in singing which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To the BASS belongs

belongs a *bold* and *majestic* accent, to the TENOR a *firm* and *manly* stile; the CONTRA should be *soft* and *insinuating*, and the TREBLE peculiarly *sweet* and *delicate*. The higher notes of the bass, and indeed of all the other parts, are to be sung softer than the lower ones.

The FORTE and PIANO, or the alternately singing *loud* and *soft*, when judiciously applied, has a pleasing and wonderful effect. How far it may be practicable in congregations to observe this distinction, particular circumstances must determine. It has been sometimes recommended, that the treble voices (with a bass accompaniment) take the principal air when the music is marked *piano*, and that the rest of the congregation be silent. It would perhaps be still better in a choir of singers, that all the parts be sung, but with sufficient softness to mark the contrast strongly with the *forte*. N. B. In the following collection of tunes we have seldom made use of the words *forte* and *piano*, because they may be variously applied. But in general the SINGLE TUNES call for the *piano* on the *third line*, and the DOUBLE TUNES on the *two lines which precede the two last*.

IV. In a regular body of singers, care should be taken properly to adjust the strength of the different parts, and especially that the *treble* and the *contra* do not overpower the *tenor* and the *bass*. And when the parts are thus disposed, every one should keep true to his station. Order is necessary in musical as well as other societies. Nor can any thing be more injudicious or disrespectful, than for a singer, who might render

himself useful, sometimes to be quite silent, or to be continually rambling from part to part. This ill-timed levity must greatly injure the effect of the harmony, and by overpowering one of the parts, will frequently render the rest unmeaning or discordant.

V. To prevent the confusion and mistake which often arise from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, and leisurely proceed a few notes before he be joined by the other singers. And let him particularly observe whether the tune be of the *sharp* or *flat series*, and require the *major* or the *minor* third from the key-note. Want of attention to this, frequently misleads the band, and occasions a total stop. It would be of advantage also previously to fix upon the tunes which are intended for public worship. Such preparation would give readiness and confidence to the singers, and might prevent that conversation and bustle, which are not only contrary to decorum, but the violation of an important duty.

VI. We shall not reach the true pleasure of psalmody if we feel not the genuine spirit of devotion. Music unconnected with sentiment is comparatively weak and languid. And separate from the exercises of piety she is deprived of her most honourable office, her most powerful expression, and her most delightful charms. Let then the melody of song be accompanied by the melody of the heart. - Let it be rendered subservient to the true end of religious worship. Let us maintain an awful reverence of that glorious Being whom we profess

profess to celebrate. Let us fear to trifle with his great name and venerable presence. Let us never lose sight of the important direction of the Poet,

“ Rehearse his praise with awe profound,
 “ Let knowledge lead the song ;
 “ Nor mock him with a solemn sound
 “ Upon a thoughtless tongue.”

Let the understanding and the affections concur in this sacred exercise, that it may at once express, and cherish true piety. Thus shall we partake of its sweetest pleasures, and be cheered and conducted through the present pilgrimage, to that happy world, where they sing the song of Moses and of the Lamb,
 “ Great and marvellous are thy works, Lord God Almighty,
 “ just and true are thy ways, O King of saints ! Who shall
 “ not fear thee and glorify thy name, for thou only art holy.”

H Y M N S

Of PECULIAR METRES, or on PARTICULAR OCCASIONS.

H Y M N I.

The Eternal Sabbath.

I.

LORD of the sabbath, hear our vows,
 On this thy day, in this thine house ;
 And own, as grateful sacrifice,
 The songs which from thy temple rise.

II.

Thine earthly sabbaths, LORD, we love ;
 But there's a nobler rest above ;
 To that our longing souls aspire,
 With cheerful hope, and strong desire.

III.

No more fatigue, no more distress,
 Nor sin nor death shall reach the place ;
 No groans shall mingle with the songs
 Which dwell upon immortal tongues.

IV.

No rude alarms of angry foes ;
 No cares to break the long repose ;
 No midnight shade, no clouded sun,
 But sacred, high, eternal noon.

V.

O long expected day, begin ;
 Dawn on these realms of pain and sin ;

With

With joy we'll tread th' appointed road,
And sleep in death, to rest with God.

H Y M N II.

For Christmas-Day.

I.

HARK the glad sound! the SAVIOUR comes,
The SAVIOUR promis'd long!
Let ev'ry heart prepare a throne,
And ev'ry voice a song.

II.

On him the spirit largely pour'd,
Exerts its sacred fire;
Wisdom, and might, and zeal, and love,
His holy breast inspire.

III.

He comes, the pris'ners to release,
In Satan's bondage held;
The gates of brass before him burst,
The iron fetters yield.

IV.

He comes, from thickest films of vice
To clear the mental ray;
And on the eye oppress'd with night
To pour celestial day.

V.

He comes, the broken heart to bind,
The bleeding soul to cure;
And with the treasures of his grace
Enrich the humble poor.

VI.

Our glad hosannahs, Prince of peace,
Thy welcome shall proclaim;
And heav'n's eternal arches ring
With thy beloved name.

H Y M N III.

The Resurrection of CHRIST.

I.

BLEST morning, whose first dawning rays
Beheld the Son of God
Arise triumphant from the grave,
And leave his dark abode!

II.

Wrapt in the silence of the tomb,
The great Redeemer lay;
'Till the revolving skies had brought
The third, th' appointed day.

III.

Hell and the grave combin'd their force
To hold our Lord, in vain;
Sudden the Conqueror arose,
And burst their feeble chain.

IV.

To thy great name, Almighty Lord,
We sacred honours pay;
And loud hosannahs shall proclaim
The triumphs of the day.

V.

Salvation and immortal praise
To our victorious King :
Let heav'n, and earth, and rocks, and seas,
With glad hosannahs ring.

H Y M N IV.

The Communion.

I.

JESUS invites his saints
To meet around his board :
Here pardon'd sinners sit and hold
Communion with their Lord.

II.

Here we survey that love,
Which spoke in ev'ry breath,
Which crown'd each action of his life,
And triumph'd in his death.

III.

Here let our pow'rs unite,
His glorious name to raise,
Pleasure and joy fill ev'ry mind,
And ev'ry voice be praise.

IV.

And while we share the gifts,
His gracious hands bestow,
Let ev'ry heart, in friendship join'd,
With kind affections glow.

V.

Let love inspire each breast,
And dictate ev'ry thought ;
Be angry passions far remov'd,
And selfish views forgot.

VI.

Our souls, expanded wide
By our Redeemer's grace,
Shall in the arms of fervent love,
All heav'n and earth embrace.

H Y M N V.

For the Beginning of the Year.

I.

ETERNAL source of ev'ry joy,
Well may thy praise our lips employ,
While in thy temple we appear ;
Thy goodness crowns the circling year.

II.

Wide as the earth and planets roll,
Thy hand supports and cheers the whole :
By thee the sun is taught to rise,
And darkness when to veil the skies.

III.

The flow'ry spring at thy command,
Embalms the air and paints the land ;
The summer-rays with vigour shine,
To raise the corn, and cheer the vine.

Seasons.

IV.

Seasons, and months, and weeks, and days,
Demand successive hymns of praise:
Still be the cheerful homage paid,
With morning light and ev'ning shade.

V.

O may our more harmonious tongues,
In worlds unknown pursue the songs;
And in those brighter courts adore,
Where days and years revolve no more.

H Y M N VI.

Support in Death.

FOR A FUNERAL (Hereford Tune, p. 101.)

I.

BEHOLD the gloomy vale,
Which thou, my soul, must tread,
Beset with terrors fierce and pale,
That leads thee to the dead.

II.

Ye pleasing scenes adieu,
Which I so long have known:
My friends, a long farewell to you,
For I must pass alone.

III.

And thou, beloved clay,
Long partner of my cares,
In this rough path art torn away
With agony and tears.

IV.

But see a ray of light,
With splendors all divine,
Breaks through these doleful realms of night,
And makes it's horrors shine.

V.

Where death and darkness reigns,
JEHOVAH is my stay:
His rod my trembling feet sustains,
His staff defends my way.

VI.

Kind Shepherd, lead me on;
My soul disdains to fear;
Death's gloomy phantoms all are flown,
Since life's great LORD is near.

H Y M N VII.

The Happiness of the dying Christian.

FOR A FUNERAL.

I.

HEAR what the voice from heav'n proclaims
For all the pious dead;
Sweet is the favour of their names,
And soft their sleeping bed.

II.

They die in JESUS, and are blest'd;
How kind their slumbers are!
From suff'rings, and from sins, releas'd,
And freed from ev'ry snare.

III.

Far from this world of toil and strife,
They're present with the LORD ;
Thy labours of their mortal life
End in a large reward.

H Y M N VIII.

Confidence in Divine Protection.

Exeter Tune, p. 102.

I.

THE LORD my pasture shall prepare,
And feed me with a shepherd's care ;
His presence shall my wants supply,
And guard me with a watchful eye ;
My noon-day walks he shall attend,
And all my midnight hours defend.

II.

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary wand'ring steps he leads ;
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

III.

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O LORD, art with me still ;
Thy friendly hand shall give me aid,
And guide me through the dreadful shade.

IV.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile ;
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

H Y M N IX.

Saints called upon to praise GOD.

Tune CIV. p. 67.

I.

O PRAISE ye the LORD ; prepare a new song,
And let all his saints in full concert join ;
With voices united the anthem prolong ;
And shew forth his honours in music divine.

II.

Let praise to the God who made us ascend ;
Let each grateful heart exult in its king ;
For God whom we worship our songs will attend,
And view with complacence the off'ring we bring.

III.

Be joyful, ye saints sustain'd by his might,
And let your glad songs awake with each morn ;
For those who obey him are still his delight ;
His hand with salvation the meek will adorn.

IV.

Then praise ye the LORD ; prepare a new song,
And let all his saints in full concert join ;

With voices united the anthem prolong ;
And shew forth his honours in music divine.

H Y M N X.

Praise to GOD in Prosperity and Adversity.

Tune, Easter Hymn, p. 111.

I.

PRAISE to GOD, immortal praise,
For the love that crowns our days ;
Bounteous source of ev'ry joy,
Let thy praise our tongues employ.

II.

For the blessings of the field,
For the stores the gardens yield,
For the vine's exalted juice,
For the generous olive's use :

III.

Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain ;
Clouds that drop their fatt'ning dews,
Suns that temperate warmth diffuse :

IV.

All that spring with bounteous hand
Scatters o'er the smiling land ;
All that liberal autumn pours
From her rich o'erflowing stores :

V.

These to thee, my GOD, we owe ;
Source whence all our blessings flow ;

And for these, my soul shall raise
Grateful vows and solemn praise.

VI.

Yet should rising whirlwinds tear
From its stem the ripening ear ;
Should the fig-tree's blasted shoot
Drop her green untimely fruit ;

VII.

Should the vine put forth no more,
Nor the olive yield her store ;
Though the sick'ning flocks should fall,
And the herds desert the stall ;

VIII.

Should thine alter'd hand restrain
The early and the latter rain ;
Blast each opening bud of joy,
And the rising year destroy :

IX.

Yet to thee my soul should raise
Grateful vows, and solemn praise ;
And when every blessing's flown,
Love thee—for thyself alone.

H Y M N XI.

Universal Praise.

Waterford Tune, p. 65.

I.

PRAISE the LORD who reigns above,
And keeps his courts below ;

Praise

Praise the holy God of love,
And all his greatness shew :
Praise him for his noble deeds,
Praise him for his matchless pow'r ;
Him from whom all good proceeds
Let earth and heav'n adore.

II.

Publish, spread to all around
The great JEHOVAH's name ;
Let the trumpet's martial sound
Him Lord of hosts proclaim :
Praise him every tuneful string,
All the reach of heav'nly art ;
All the pow'rs of music bring
The music of the heart.

III.

Him in whom they move and live,
Let every creature sing ;
Glory to their Maker give,
And homage to their King :
Hallow'd be his name beneath,
As in heav'n, on earth ador'd ;
Praise the LORD in every breath ;
Let all things praise the LORD.

H Y M N XII.

For Easter Sunday.

Tune, Easter Hymn, p. 111.

I.

ANGEL ! roll the rock away ;
Hallelujah ! *
Death yield up thy mighty prey ;
See he rises from the tomb,
Glowing in immortal bloom.

II.

'Tis the Saviour, angels, raise
Fame's eternal trump of praise,
Let the world's remotest bound
Hear the joy-inspiring sound.

III.

Shout, ye saints, in rapturous song,
Let the strains be sweet and strong ;
Shout the Son of GOD, this morn
From his sepulchre new born.

IV.

Hail, victorious JESUS, hail ;
On thy cloud of glory sail
In long triumph through the sky
Up to waiting worlds on high.

* Hallelujah is to be repeated after every line.

V.

Heaven displays her portals wide,
Glorious hero through them ride;
King of glory mount the throne,
'Thy great Father's, and thy own.

VI.

Powers of heaven, seraphic fires
Sing and sweep your sounding lyres;

Sons of men, in humble strain,
Sing your mighty Saviour's reign.

VII.

Every note with wonder swell;
Sin o'erthrown and captiv'd hell!
Where is hell's once dreaded king?
Where, O death, thy mortal sting?

I N D E X *of* T U N E S.

P A R T I.

COMMON METRES in the FLAT KEY.

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LONG METRES in the FLAT KEY.

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51 Babylon Streams

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63 Trumpet
64 Lancaster
65 Rochford
66 Winchester
67 Berwic
68 Warcham
69 Sherbourn

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SACRED HARMONY

PART I.

containing

the more Plain and Simple

A I R S.

h



PART THE FIRST.
COMMON METRES, in the *FLAT KEY*.

Nº 1.

WINDSOR. C.M. b.

1

Musical score for No. 1, Windsor. C.M. b. The score is written for four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The fourth staff includes fingerings 6 and 7, and several sharp signs (#) above the notes.

Nº 2.

ST MARY'S or HACKNEY. C.M. b.

Musical score for No. 2, St Mary's or Hackney. C.M. b. The score is written for four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The fourth staff includes fingerings 6 and 7, and several sharp signs (#) above the notes.

2

Nº 3.

CROWLE. C.M. b.

Musical score for 'CROWLE. C.M. b.' in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The score is divided into four measures by bar lines.

Nº 4.

ST NEOT'S. C.M. b.

Musical score for 'ST NEOT'S. C.M. b.' in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The score is divided into four measures by bar lines.

Nº 5.

NORWICH. C.M. b.

3

Handwritten musical score for 'NORWICH. C.M. b.' in 3/4 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The piece concludes with a double bar line.

Nº 6.

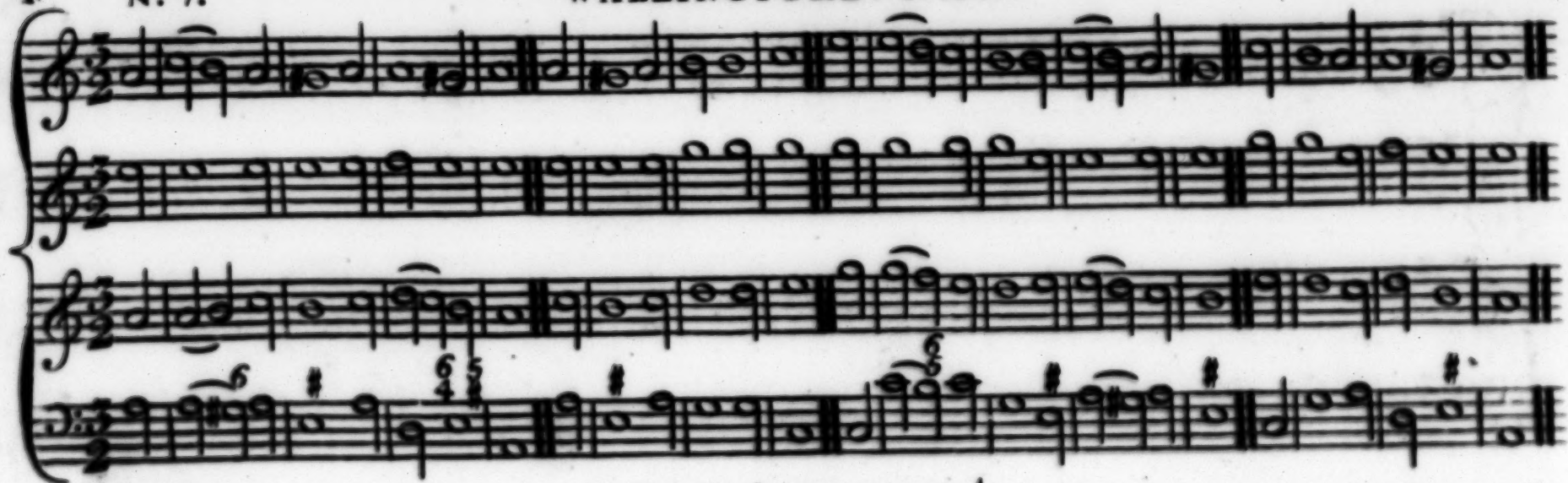
WILTON. C.M. b.

Handwritten musical score for 'WILTON. C.M. b.' in 3/4 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The piece concludes with a double bar line.

4

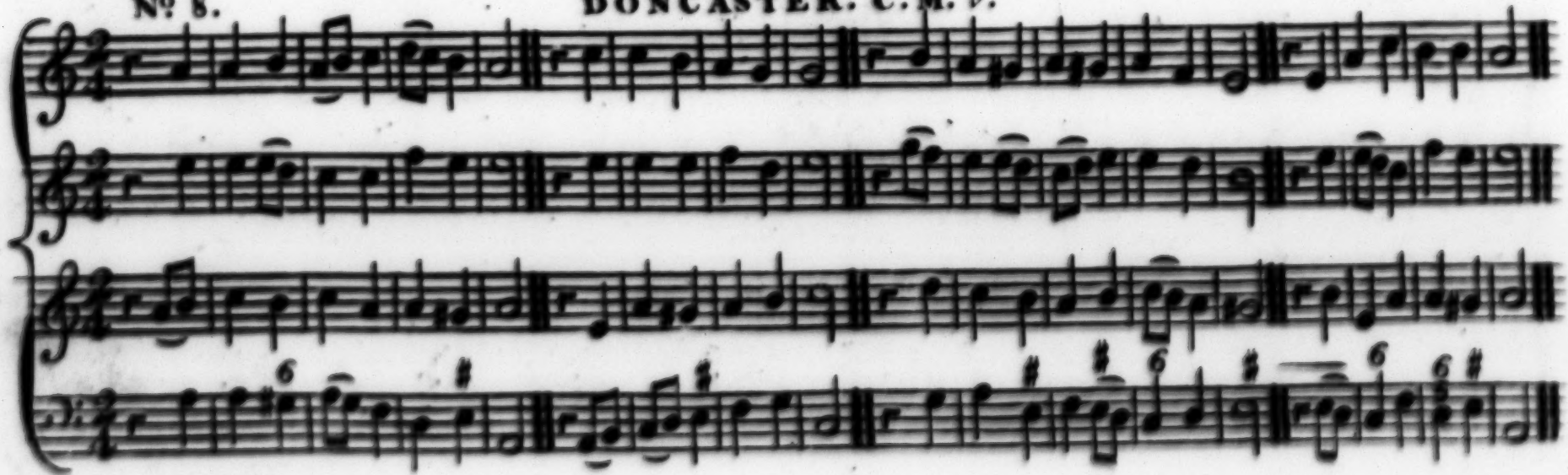
No 7.

WALLINGFORD. C.M. b.



No 8.

DONCASTER. C.M. b.



№ 9.

POWEL. C.M. b.

5

A musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The title "THE ROSE TREE" is at the top left, and "POWELL & ALFORD" is at the top right. The key signature has one sharp (F#), and the time signature is 2/2. The Soprano part starts with a treble clef and a key signature change from F# to C major. The Alto and Tenor parts also start with a treble clef. The piano accompaniment is written for two hands on grand staves. The music features various note values, rests, and fingerings indicated by numbers below notes. There are several measures of repeat signs throughout the piece.

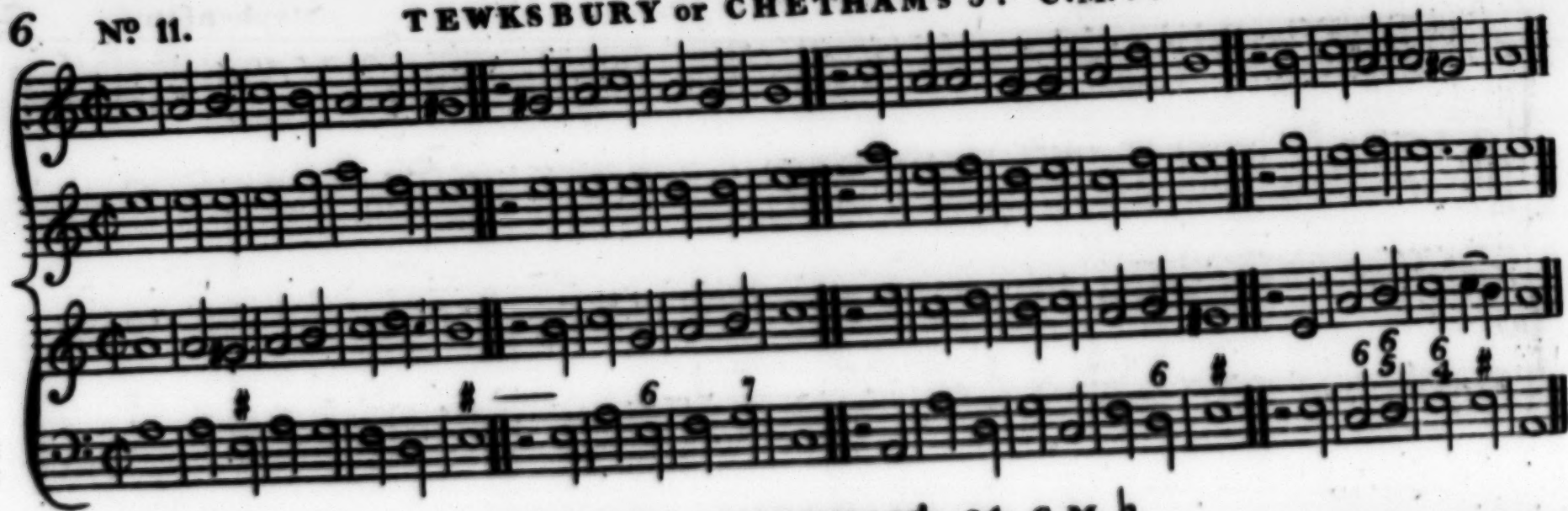
№ 10.

NEWCASTLE. C.M. b.

[illegible]

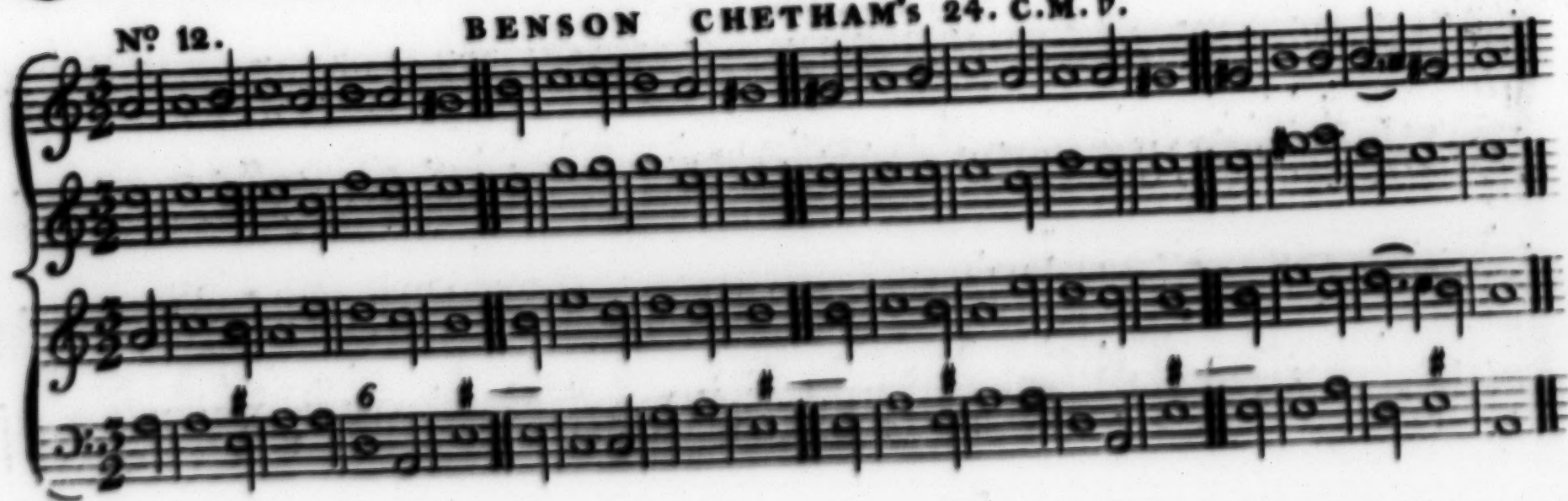
6 N^o 11.

TEWKSBURY or CHETHAM'S 5th C.M. b.



N^o 12.

BENSON CHETHAM'S 24. C.M. b.

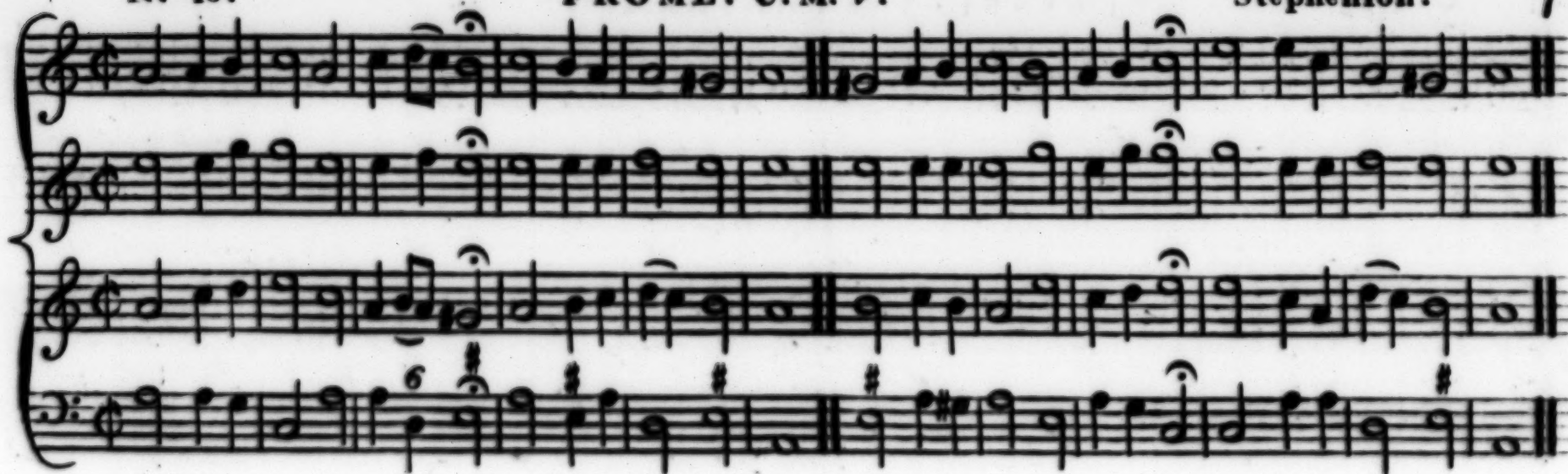


Nº 13.

FROME. C.M. b.

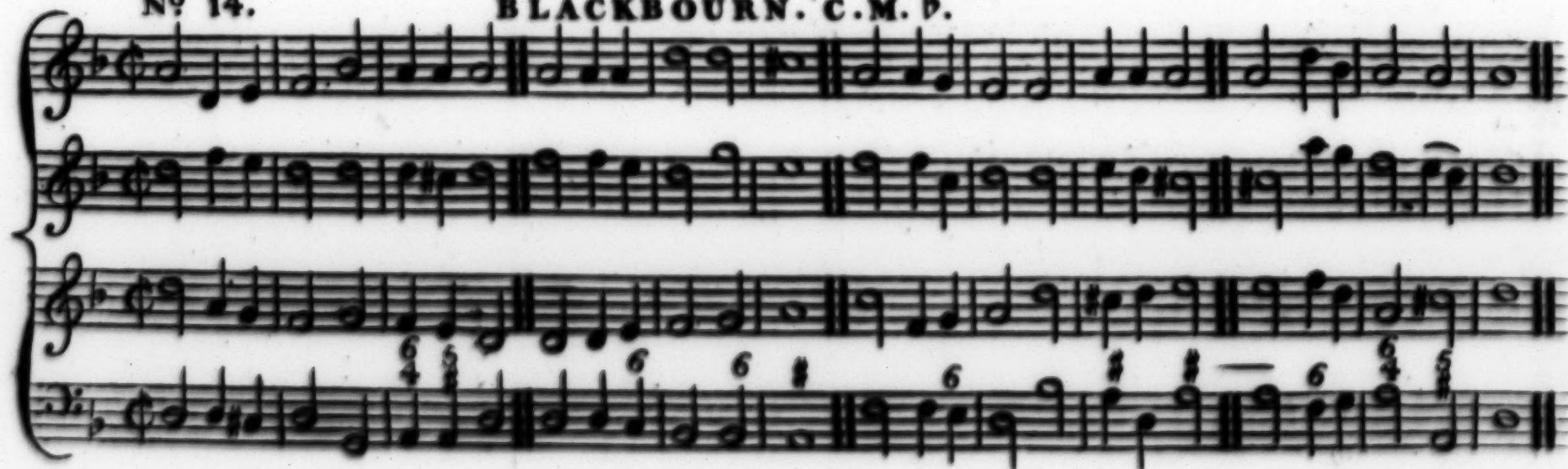
Stephenfon.

7



Nº 14.

BLACKBOURN. C.M. b.



8

№ 15.

DUKINFIELD. C.M. b.

R. Harrifon.

Handwritten musical score for "The Rose Tree" in 2/2 time. The score is written on three staves. The top staff is the treble clef, the middle staff is the bass clef, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. The piano accompaniment features a simple harmonic pattern with a bass line and a treble line.

Nº 16.

BANGOR. C.M. b.

The image shows a musical score for a hymn titled "BANGOR, C.M.V." The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The music is arranged in four staves, with the Soprano and Alto parts on the top two staves and the Tenor and Bass parts on the bottom two staves. The melody is simple and hymn-like, with a clear harmonic structure. The lyrics "BANGOR, C.M.V." are written below the Bass staff.

With earnest longings of the mind To thee my God I look So pants the hunted Hart to

43 # 6 65 # 65 # # # 65 7 7

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. Fingering numbers (43, 6, 65, etc.) are placed below the left-hand piano staff.

find So pants the hunted Hart to find And taste the cooling Brook And taste the cool ing Brook

7 65 6 # 6 6 6b 6 6 5

This system contains the next three staves of the musical score, continuing the melody and accompaniment from the first system. The lyrics continue below the vocal staff. Fingering numbers (7, 65, 6, etc.) are placed below the left-hand piano staff.

10 N^o 18.

OLD 119. C.M. b.

This musical score is for a piece titled "OLD 119. C.M. b." and is numbered 10. It is written for a three-part setting, likely for voices or instruments, in the key of B-flat major (indicated by two flats in the key signature) and common time (C.M.). The score consists of three systems, each with three staves. The first two staves of each system are treble clefs, and the third staff is a bass clef. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines. The first system includes some figured bass notation in the bass staff, such as "6 # - # # 5 6 #", "5", "6", "b", "5", and "5 #". The second system also includes figured bass notation in the bass staff, such as "6", "b", "6", "5", "6", "7", "6", "5", "3", "6", "5", "#", and "# 5 6 #". The score ends with a double bar line.

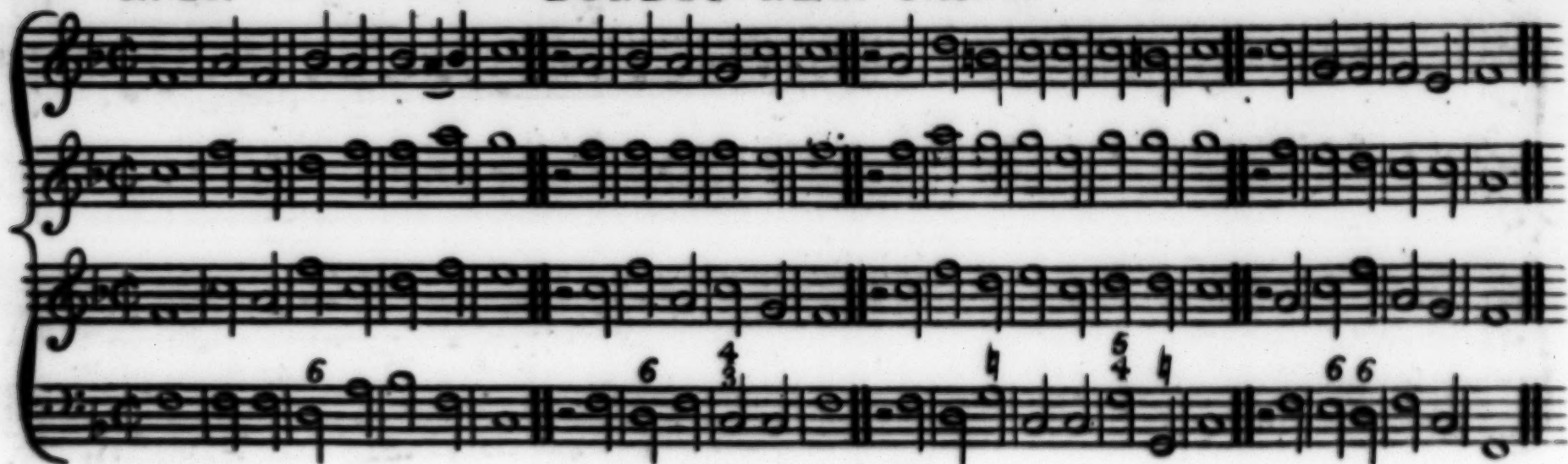
This musical score is for a piece titled "CASTLETON or CHETHAM'S 130. C.M. b.", numbered 19. It is written for a grand piano, featuring three systems of staves. Each system consists of a treble and bass staff joined by a brace on the left. The music is in common time (C.M.) and the key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots at the end of the third system.

12

Nº 20.

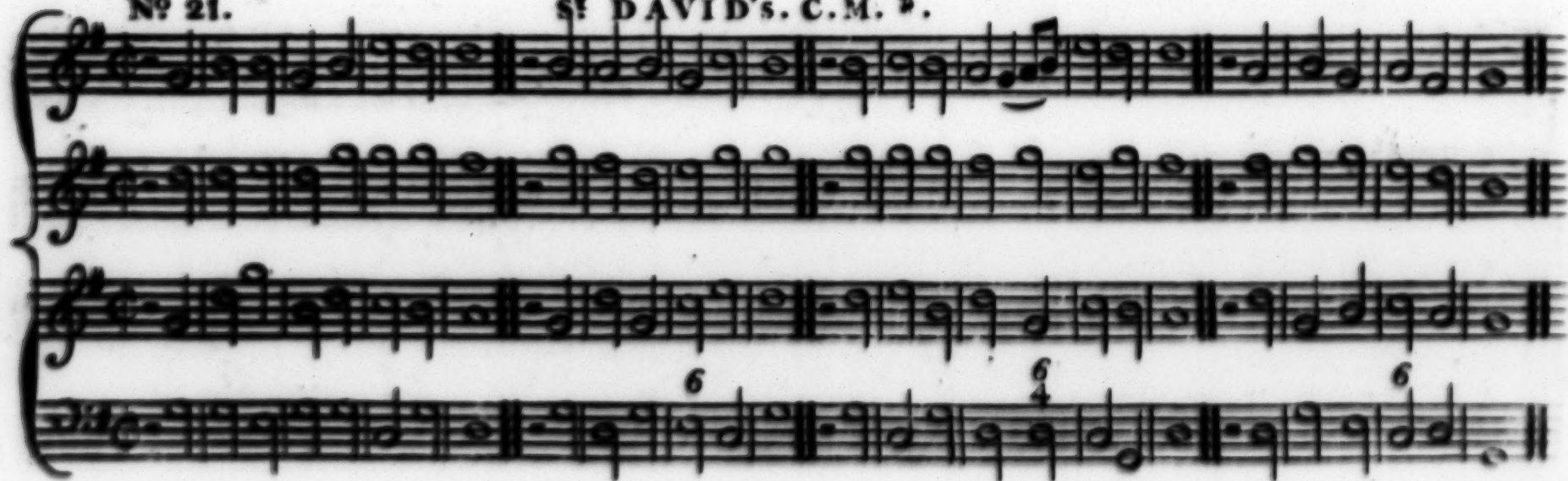
COMMON METRES, in the *SHARP KEY*.

LONDON NEW. C.M. #.



Nº 21.

ST DAVID'S. C.M. #.



Nº 22.

ST GEORGE'S. C.M. $\sharp$.

13

Handwritten musical score for St George's, C.M. #. The score is written on four staves. The first staff is a single melodic line. The second and third staves are a grand staff (treble and bass clef). The fourth staff is a single bass line. The music is in common time (C.M.) and features a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots. There are several trill ornaments marked with a trill symbol (tr) above notes in the second, third, and fourth staves.

Nº 23.

BEXLEY. C.M. $\sharp$.

Handwritten musical score for Bexley, C.M. #. The score is written on four staves. The first staff is a single melodic line. The second and third staves are a grand staff (treble and bass clef). The fourth staff is a single bass line. The music is in common time (C.M.) and features a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots. The fourth staff contains numerous fingerings indicated by numbers 1 through 7 below the notes.

14 N° 24

St ANN's. C.M.#.

Dr. Croft.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef, and the second and third staves are in bass clef. The fourth staff is also in bass clef. The music is written in a simple, handwritten style with various note values, rests, and bar lines. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the fourth staff. The score is a single system, and the music is in common time.

Nº 25.

BEDFORD. C.M. .

Wth Wca1:

N. 29. BEDFORD. C.M. W. W. West.
 The image shows a musical score for a hymn titled "BEDFORD. C.M." by W. W. West. The score is written for three staves. The first two staves are in treble clef, and the third staff is in bass clef. The time signature is 3/2. The music consists of a series of notes and rests, with some notes beamed together. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines.

Nº 26.

HERTFORD. C.M. ♯.

15

Handwritten musical score for Hertford, C.M. ♯. The score is written on four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. There are fingerings indicated by numbers 6 and 7. The piece ends with a double bar line.

Nº 27.

ST JAMES. C.M. ♯.

Courteville.

Handwritten musical score for St James, C.M. ♯. The score is written on four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. There are fingerings indicated by numbers 6, 7, and 56. The piece ends with a double bar line.

16 N^o 28.

NOTTINGHAM. C. M. ♯.

Jer. Clark.

Handwritten musical score for 'NOTTINGHAM. C. M. ♯.' by Jer. Clark. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

N^o 29.

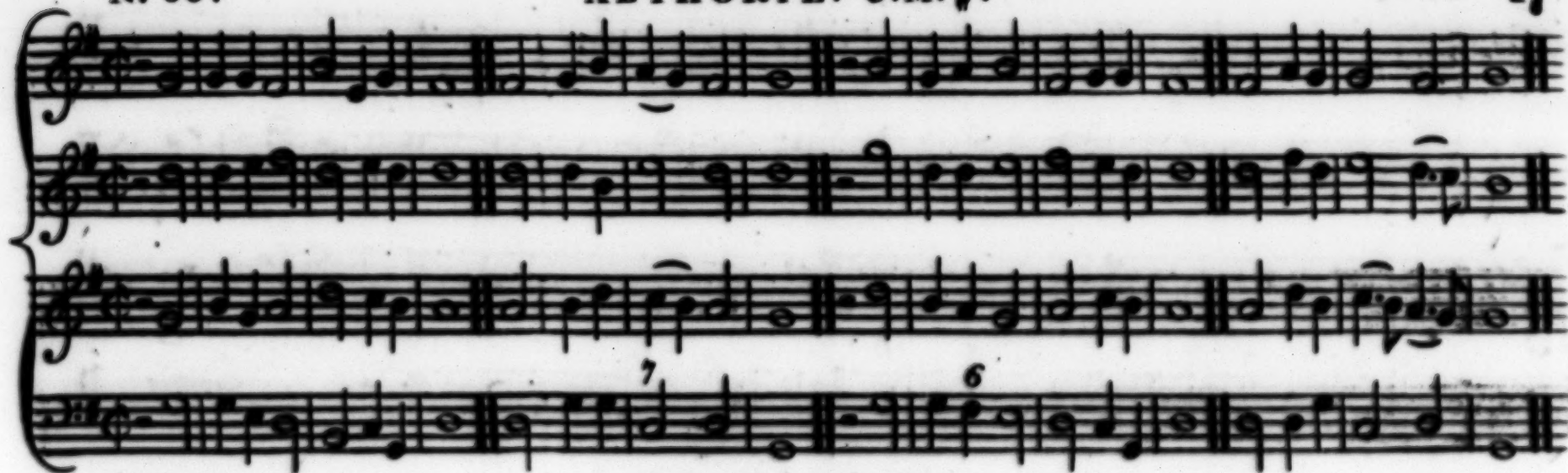
NEW WAKEFIELD. C. M. ♯.

Handwritten musical score for 'NEW WAKEFIELD. C. M. ♯.' by Jer. Clark. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is more complex than the first piece, featuring many beamed sixteenth and thirty-second notes. The piano accompaniment includes a busy bass line with many sixteenth notes and chords in the right hand.

Nº 30.

ALTHORPE. C.M.♯.

17



Nº 31.

IRISH. C.M.♯.



18 N^o 32.

ST GEORGE'S. NEW. C.M. #.

Musical score for St George's, New, C.M. #. The score is written for four staves. The first three staves are treble clef, and the fourth staff is bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The fourth staff includes fingerings: 6, 6, 6, #, #, 6, 6.

N^o 33.

FERRY. C.M. #.

Musical score for Ferry, C.M. #. The score is written for four staves. The first three staves are treble clef, and the fourth staff is bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The fourth staff includes fingerings: 6, 7, 6, 6.

Nº 34.

GORDON. C.M.†.

Knapps. 19

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

Nº 35.

PRESTON. C.M.#.

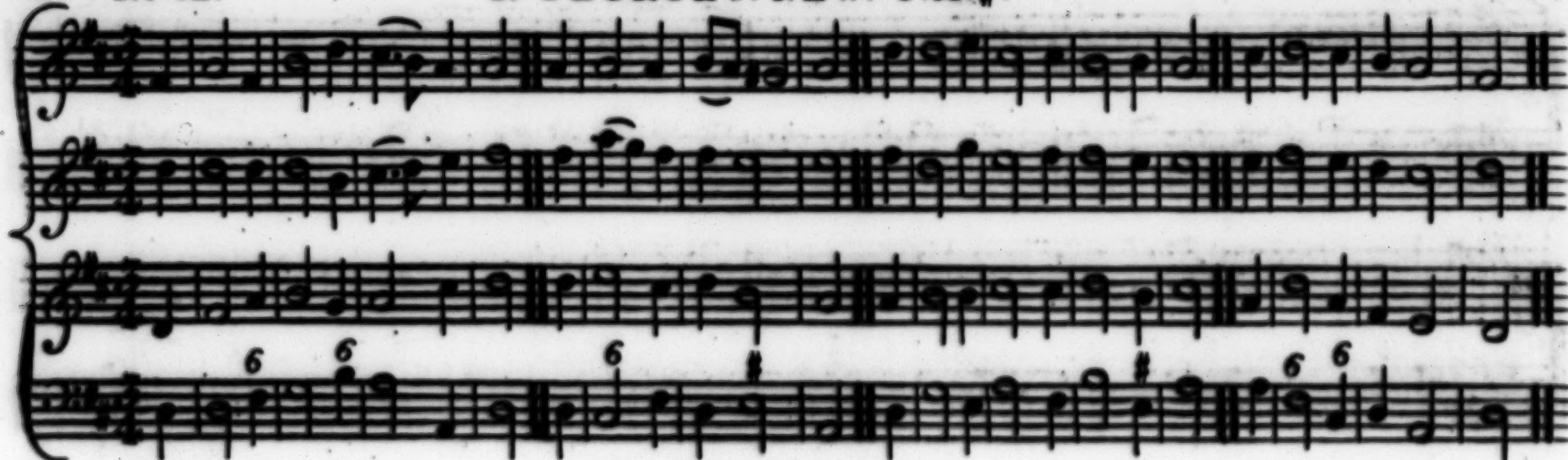
M^{rs} Wainwright.

No. 35. **PRESTON. C.M. 3.** Tho Wainwright.

The musical score is written for a single melodic line in the treble clef and a simple accompaniment in the bass clef. The time signature is 2/2. The key signature has one sharp (F#). The piece is marked 'C.M. 3.' and 'No. 35.'.

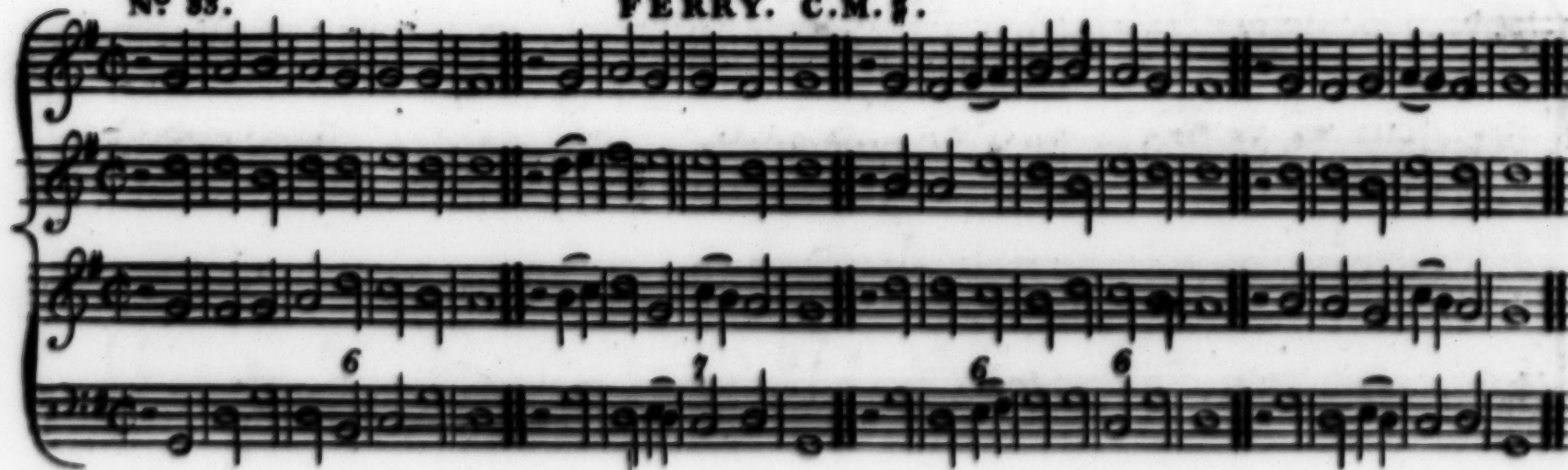
18 N^o 32.

ST GEORGE'S. NEW. C.M. ♯.



N^o 33.

FERRY. C.M. ♯.



Nº 84.

GORDON. C.M.#.

Knapps. 19

No. 34.

GORDON, C. M.

6 8 8 7 6 8 7 6 6 7 5 4

Nº 35.

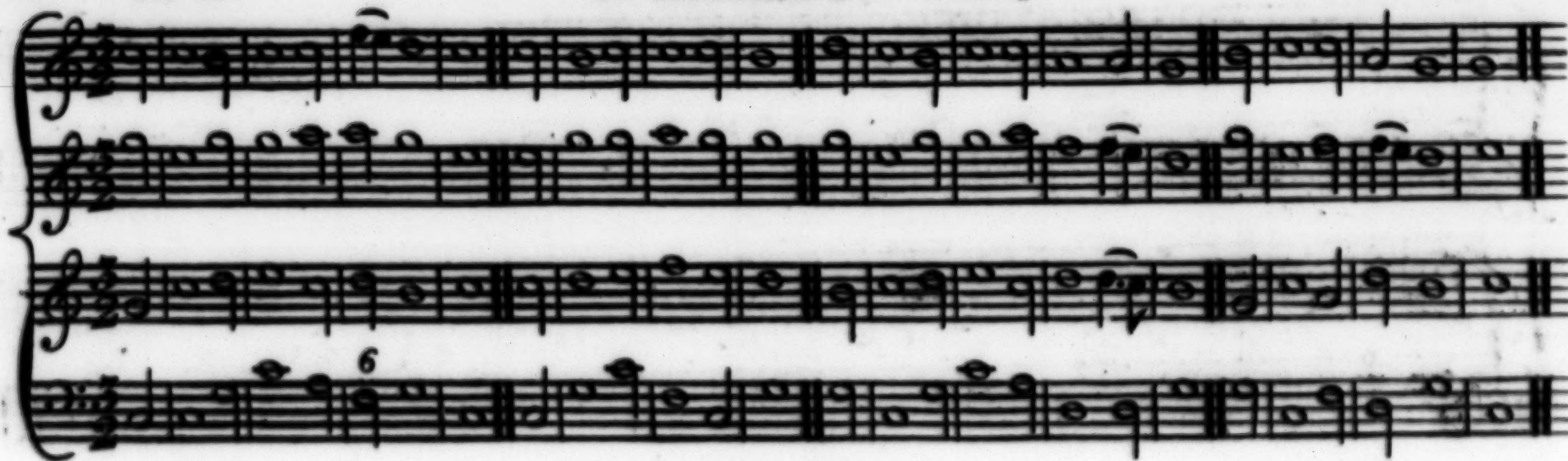
PRESTON. C.M.

1^{no} Wainwright.

Nº 35. PRESTO. C.M. 7.

This musical score is for a piece titled 'Nº 35. PRESTO. C.M. 7.' It is written for a piano and features three systems of staves. The first system consists of two staves, likely for the right and left hands. The second system also consists of two staves. The third system consists of two staves, with the lower staff containing numerous fingerings indicated by numbers 1 through 7. The music is in common time (C.M.) and is marked 'PRESTO'.

ST MICHAEL'S. C.M.♯.



Nº 37.

BRISTOL. C.M.♯.

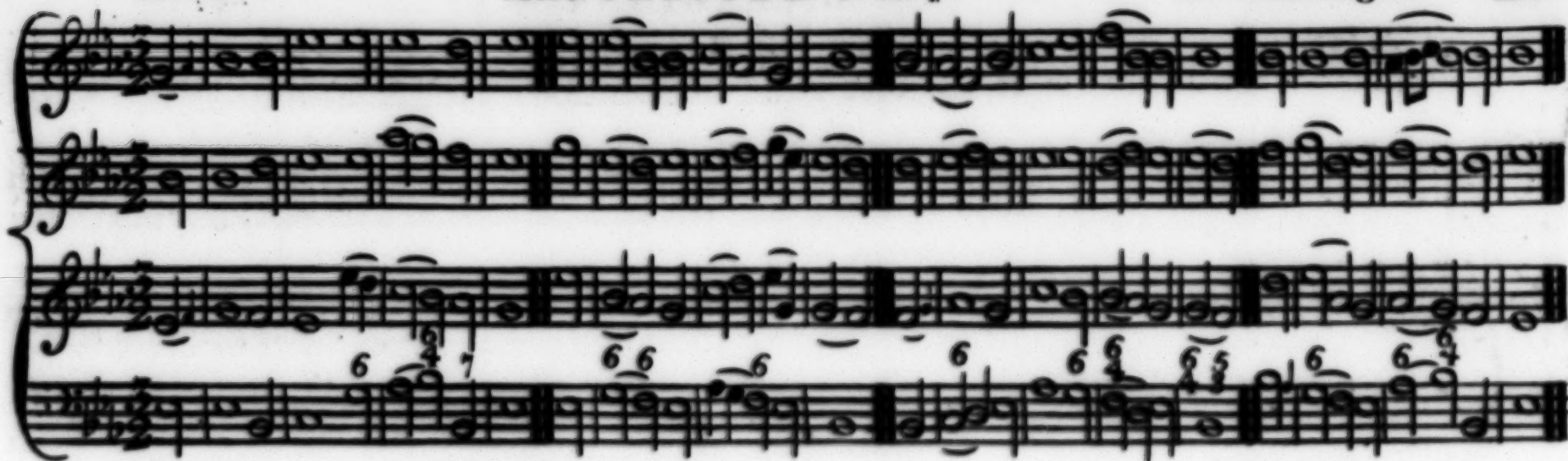


Nº 38.

MANCHESTER. C.M. ♯.

D^r. Wainwright.

21



Nº 39.

EVERSLEY. C.M. ♯.

D^r. Nares.



22 N^o 40.

SUDBURY. C.M. #.

Musical score for No. 40, Sudbury. C.M. #. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lower Treble staff includes several fingerings indicated by numbers 6, 5, 4, 3, 2, and 1.

N^o 41.

WHITCHURCH. C.M. #.

Musical score for No. 41, Whitchurch. C.M. #. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lower Treble staff includes several fingerings indicated by numbers 6, 5, 4, 3, 2, and 1. The score concludes with a double bar line and repeat signs.

Nº 42.

NEW OXFORD. C.M.♯.

23

Handwritten musical score for Nº 42, titled "NEW OXFORD. C.M.♯.". The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of several measures, some with repeat signs. Below the bass staff, there are numerous figured bass notations, including "6", "5 4", "6 6", "6 5", "6 4 3", "6 6 5", "6 4 3", "6 6", "6 6", "6 5", "5 4", "6 6", "6 5", and "6 4 3".

Nº 43.

BOLTON. C.M.♯.

R.H. from Jackson.

Handwritten musical score for Nº 43, titled "BOLTON. C.M.♯." and "R.H. from Jackson.". The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of several measures, some with repeat signs. Below the bass staff, there are figured bass notations, including "6", "6 6", "6 6", "6 4 3", "6 5", "6 4 3", "6", "6 4 3", and "6 4 3".

24 N^o 44.

KNUTSFORD. C.M.♯.

M. Travis.



N^o 45.

ARTAXERXES. C.M.♯.

R.H. from Dr Arne.



Handwritten musical score for St Matthew's C.M.#. by Dr Croft, page 25. The score consists of three systems of two staves each. The first system includes fingerings (6, 6, 6, 6, 6, 6, 5, 3, 6, 6) and a 4-measure rest in the second staff. The second system includes a 4-measure rest in the first staff. The third system includes fingerings (6, 6, 6, 6, 6, 6, 5, 3, 6, 6) and a 4-measure rest in the first staff. The music is in 2/2 time and G major.

A handwritten musical score on a single page, numbered 26 and titled 'N^o 47.' and 'HALIFAX CHETHAM'S 98. C.M. #.'. The score is written in G major (one sharp) and common time (C.M.). It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

This musical score is for a piece titled 'BRADFORD. CHETHAM'S 133, C.M.#.' and is numbered 'Nº 48.' in the top left and '27' in the top right. The score is written for a four-part vocal or instrumental ensemble, consisting of two staves in the upper system and two in the lower system. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, often beamed together in groups. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as beams, slurs, and fermatas. In the lower system, there are several instances of fingerings indicated by numbers 3, 4, 5, and 6, often with a dot above the note. The piece concludes with a double bar line and repeat dots at the end of the final measure.

28 No 49.

GREAT MILTON. C.M. #.

The musical score is written for a vocal part and a piano accompaniment. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piano accompaniment includes fingerings (e.g., 7 5, 6 5, 6 7, 6 6, 6 6, 7, 6 7, 7, 6 5, 6 5) and a 'CH.' marking. The score is handwritten and appears to be a manuscript or a working draft.

LONG METRES, in the *FLAT KEY*.

Nº 50.

EVENING HYMN. L.M. *b.*

Jer. Clark. 29

Handwritten musical score for 'EVENING HYMN' in 3/2 time, flat key. The score consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 7 # 56 6 6 7 6 6 # 6 5 4 3 #.

Nº 51.

BABYLONS STREAMS. L.M. *b.*

Handwritten musical score for 'BABYLONS STREAMS' in 3/2 time, flat key. The score consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 6 # # 6 6 6 # 6 5 5 6 #.

A musical score for a hymn titled "GREAT MILTON. C.M. #." The score is written on two systems of three staves each. The first system consists of a treble staff, a middle staff, and a bass staff. The second system also consists of a treble staff, a middle staff, and a bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1 through 7 below the notes in the bass staff of both systems. The score is printed in black ink on a white background.

LONG METRES, in the *FLAT KEY*.

Nº 50.

EVENING HYMN. L.M. b.

Jer. Clark.

29

Musical score for 'EVENING HYMN' in 2/4 time, flat key. The score consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 7 # 5 6 6 6 7 6 # 6 5 6 # 6 6 5 #.

Nº 51.

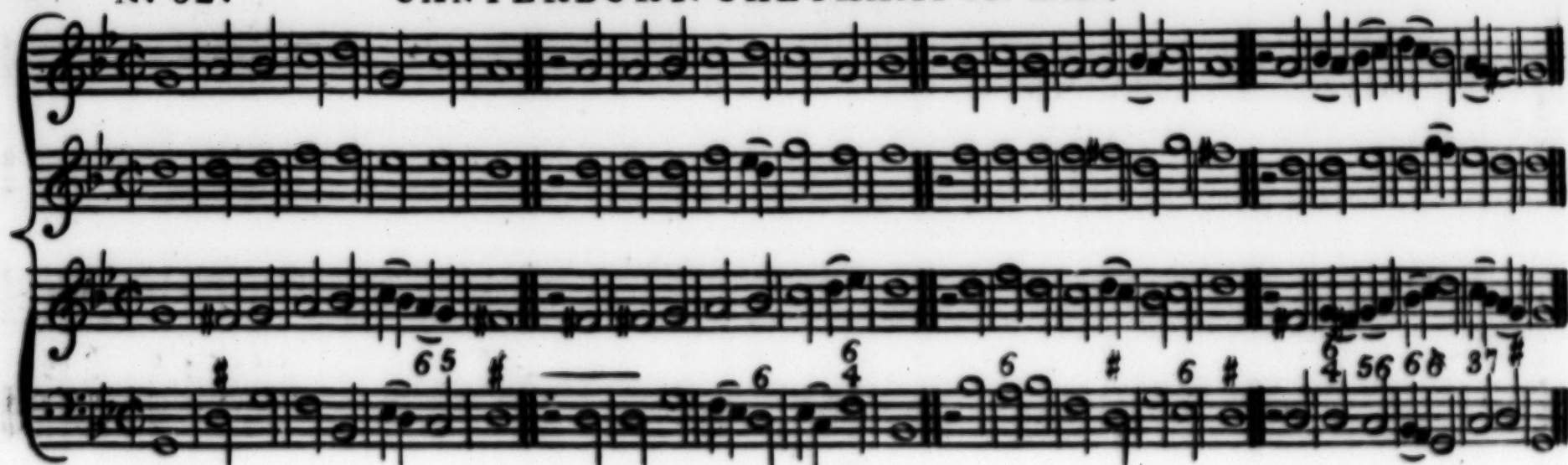
BABYLONS STREAMS. L.M. b.

Musical score for 'BABYLONS STREAMS' in 2/4 time, flat key. The score consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 6 # # 6 6 6 # 6 5 6 6 #.

30

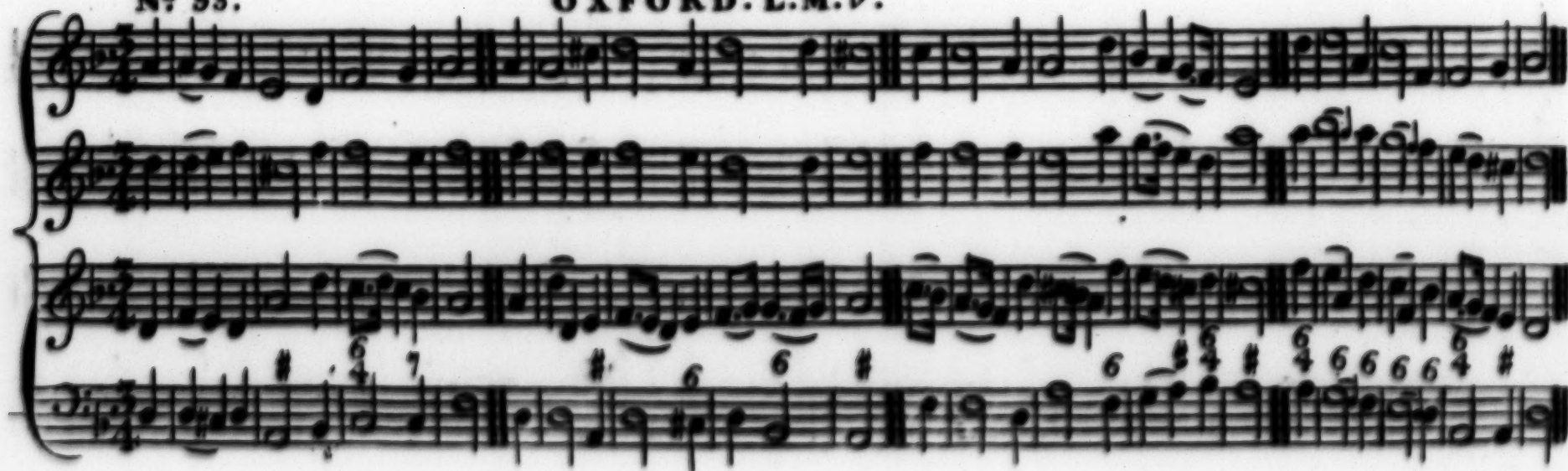
No 52.

CANTERBURY. CHETHAMS 51. L.M. b.



No 53.

OXFORD. L.M. b.



№ 54.

WINTERBOURNE. L.M. b.

31

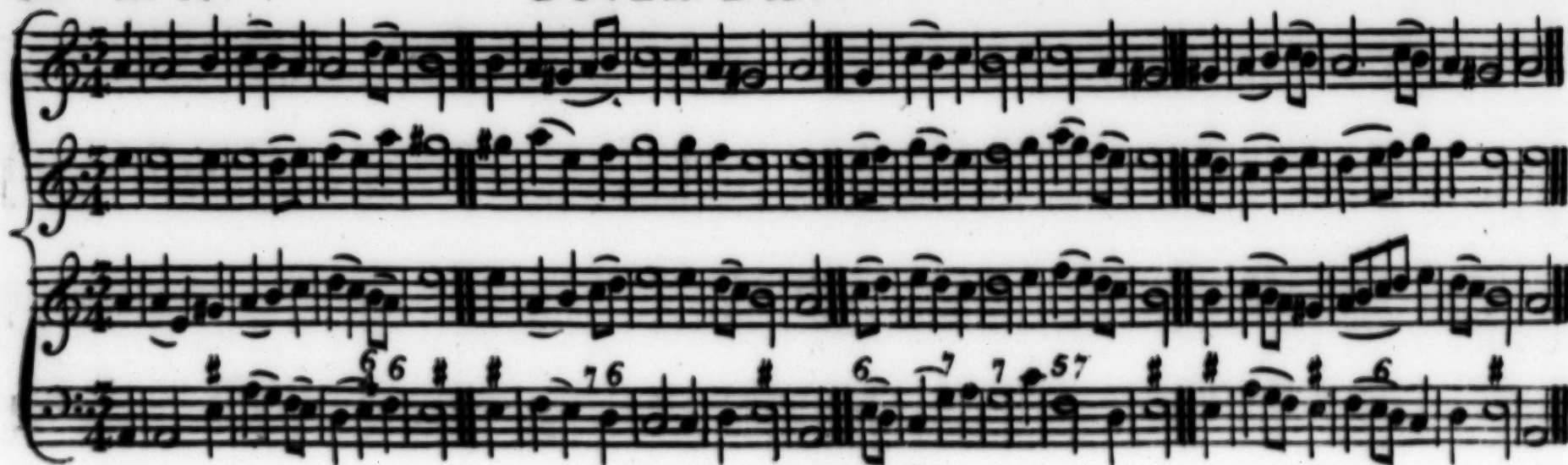
A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of staves. The top two systems each consist of a treble and an alto staff, while the bottom system consists of a treble and a bass staff. The music is in 2/4 time and features a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics 'The Rose Tree' are written below the bottom staff, aligned with the corresponding notes. The handwriting is in ink on aged paper.

Nº 55.

DARWENT. L.M.b.

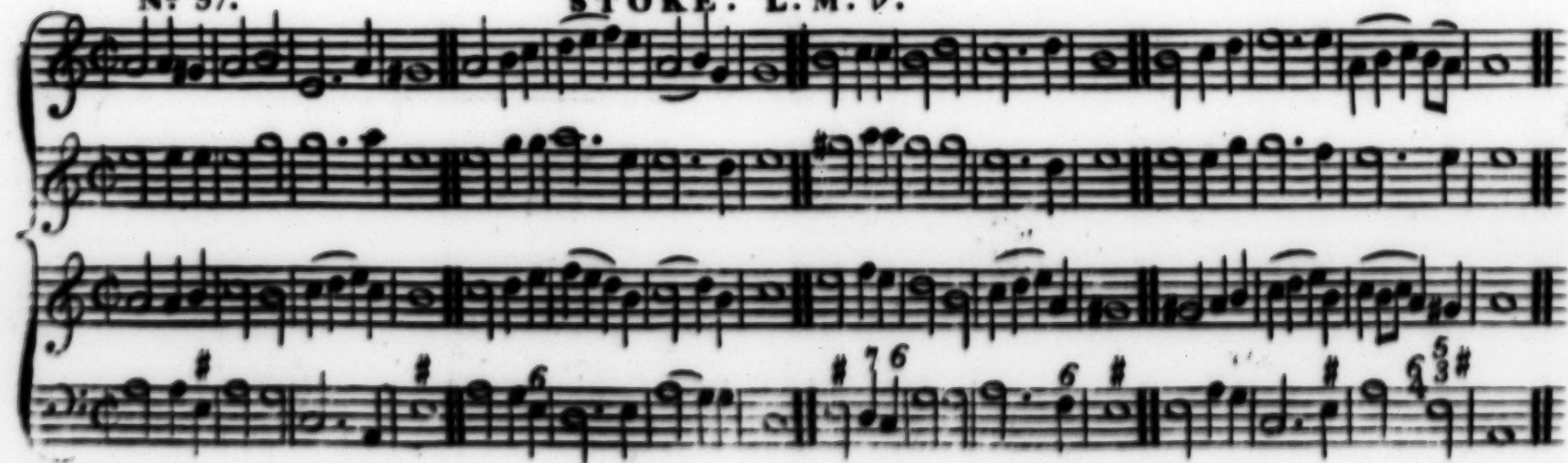
32 N^o 56.

DOVER. L.M. b.



N^o 57.

STOKE. L.M. b.



Nº 58.

PLYMOUTH. L.M. $\flat$.

33

Handwritten musical score for No. 58, titled "PLYMOUTH. L.M. $\flat$.". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Fingering numbers (1-5) are written below the piano staves.

Nº 59.

RICHMOND. L.M. $\flat$.

Handwritten musical score for No. 59, titled "RICHMOND. L.M. $\flat$.". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is composed of eighth and sixteenth notes. The piano accompaniment has a consistent eighth-note bass line and chords in the right hand. Fingering numbers (1-5) are indicated below the piano staves.

LONG METRES, in the SHARP KEY.

34 N^o 60.

OLD 100. L.M. ♯.

Th' uplifted eye & bleeding knee *Or but vain homage paid to thee* *In vain our lips thy praise prolong,* *The heart is stranger to the song*
Than rills & fountains and flaming heat, *The brackles of thy great heat?* *Or fast & furious reconcile,* *Thy justice with the smile?*
Like pure, the humble & bright mind, *Stems to thy will resigned,* *To thee a noble offering* *Than Michael's groves or Sharn's fields*
Love God to man, this great command, *To thine eternal pillars stand,* *This did thine ancient prophets teach,* *This did the great Messiah preach.*

N^o 61.

AYLIFFE STREET. 104. L.M. ♯.

Th' uplifted eye & bleeding knee *Or but vain homage paid to thee* *In vain our lips thy praise prolong,* *The heart is stranger to the song*
Than rills & fountains and flaming heat, *The brackles of thy great heat?* *Or fast & furious reconcile,* *Thy justice with the smile?*
Like pure, the humble & bright mind, *Stems to thy will resigned,* *To thee a noble offering* *Than Michael's groves or Sharn's fields*
Love God to man, this great command, *To thine eternal pillars stand,* *This did thine ancient prophets teach,* *This did the great Messiah preach.*

Nº 62.

WELLS. L.M. #.

35

Handwritten musical score for No. 62, Wells. L.M. #. The score is written for a grand staff (treble and bass clefs) in 2/4 time. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of four measures, each ending with a double bar line. The first measure contains a treble staff with a melody and a bass staff with a bass line. The second measure contains a treble staff with a melody and a bass staff with a bass line. The third measure contains a treble staff with a melody and a bass staff with a bass line. The fourth measure contains a treble staff with a melody and a bass staff with a bass line. The bass line in the fourth measure includes fingerings: 6, 6, 6, 6, 6, 6, 5.

Nº 63.

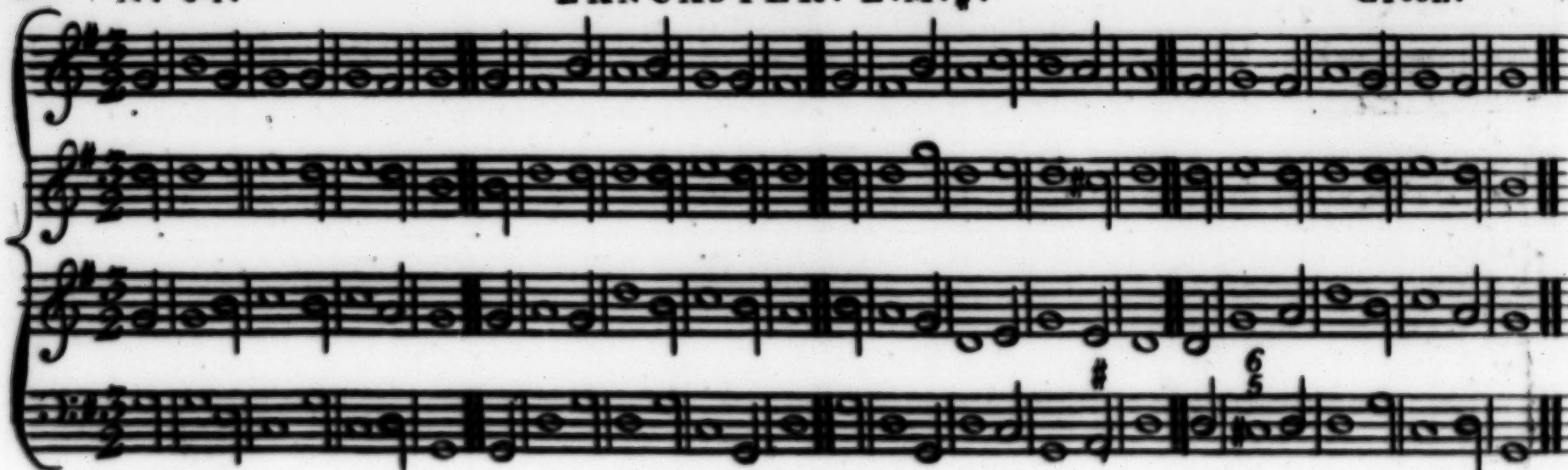
TRUMPET. L.M. #.

Handwritten musical score for No. 63, Trumpet. L.M. #. The score is written for a grand staff (treble and bass clefs) in 2/4 time. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of four measures, each ending with a double bar line. The first measure contains a treble staff with a melody and a bass staff with a bass line. The second measure contains a treble staff with a melody and a bass staff with a bass line. The third measure contains a treble staff with a melody and a bass staff with a bass line. The fourth measure contains a treble staff with a melody and a bass staff with a bass line. The bass line in the fourth measure includes fingerings: 6, 6, 6.

36 N^o 64.

LANCASTER. L.M.♯.

Green.



N^o 65.

ROCHFORD. L.M.♯.



Nº 66.

WINCHESTER. L.M.♯.

37

Handwritten musical score for Winchester, L.M.♯. The score is written on three staves. The first two staves are treble clef, and the third staff is a bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. The third staff includes fingerings: 6 5 5 7, 6 5 6 6 #, 6 6, and 3 7 5.

Nº 67.

BERWIC. L.M.♯.

Handwritten musical score for Berwic, L.M.♯. The score is written on three staves. The first two staves are treble clef, and the third staff is a bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with some rests. The third staff includes fingerings: 6 7, 6 6 6 6, 6 7, 6 6 6 3.

38 N^o 68.

WAREHAM. L.M. #.

Handwritten musical score for Wareham. L.M. #. The score is written on three staves. The first two staves are treble clef, and the third staff is bass clef. The music is in 2/4 time and features a melody with various intervals and a bass line with fingerings indicated by numbers 6, 5, 4, 6, 5, 4, 3.

N^o 69.

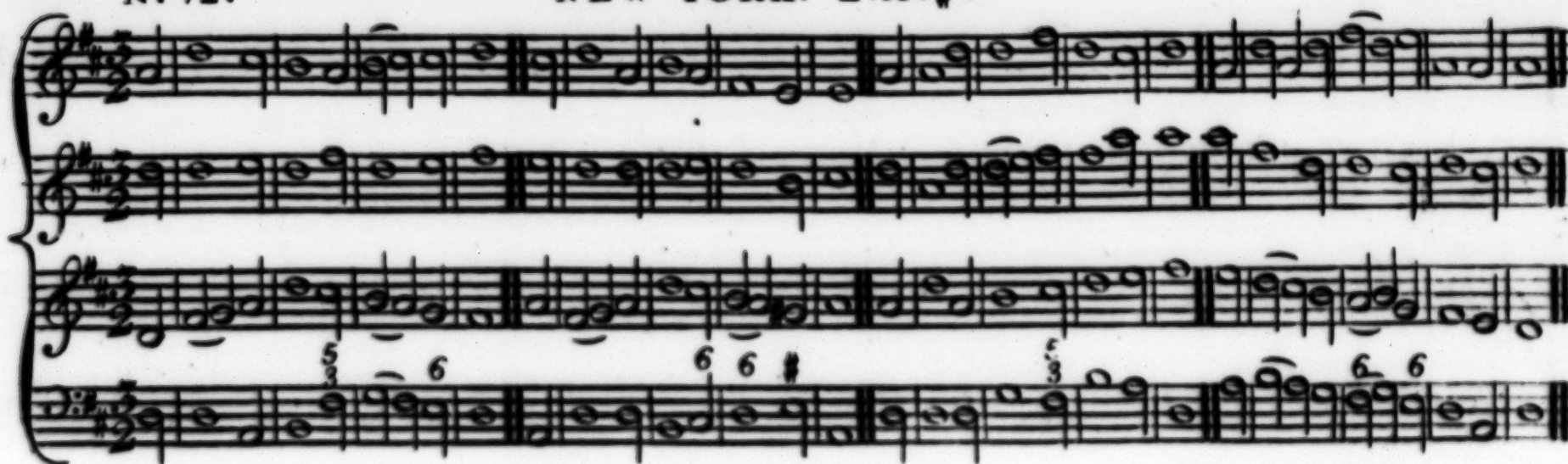
SHERBOURN. L.M. #.

Handwritten musical score for Sherbourn. L.M. #. The score is written on three staves. The first two staves are treble clef, and the third staff is bass clef. The music is in 2/4 time and features a melody with various intervals and a bass line with fingerings indicated by numbers 6, 6, 6, 6, 7, 6, 7, 6, 6, 6.

40

Nº 72.

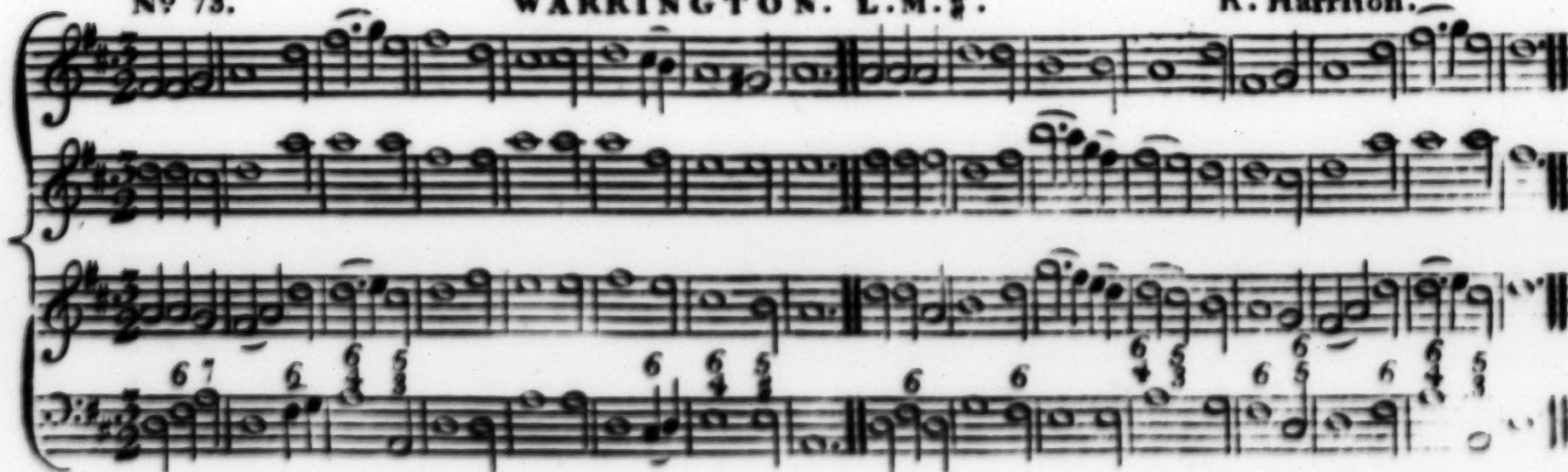
NEW YORK. L.M. #.



Nº 73.

WARRINGTON. L.M. #.

R. Harrifon.



SHORT METRES in the *FLAT KEY* ~

Nº 74.

WIRKSWORTH. S.M. ♭.

41

Musical score for No. 74, Wirksworth. S.M. ♭. The score is written for three staves (treble, alto, and bass clefs) in common time. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures, ending with a double bar line.

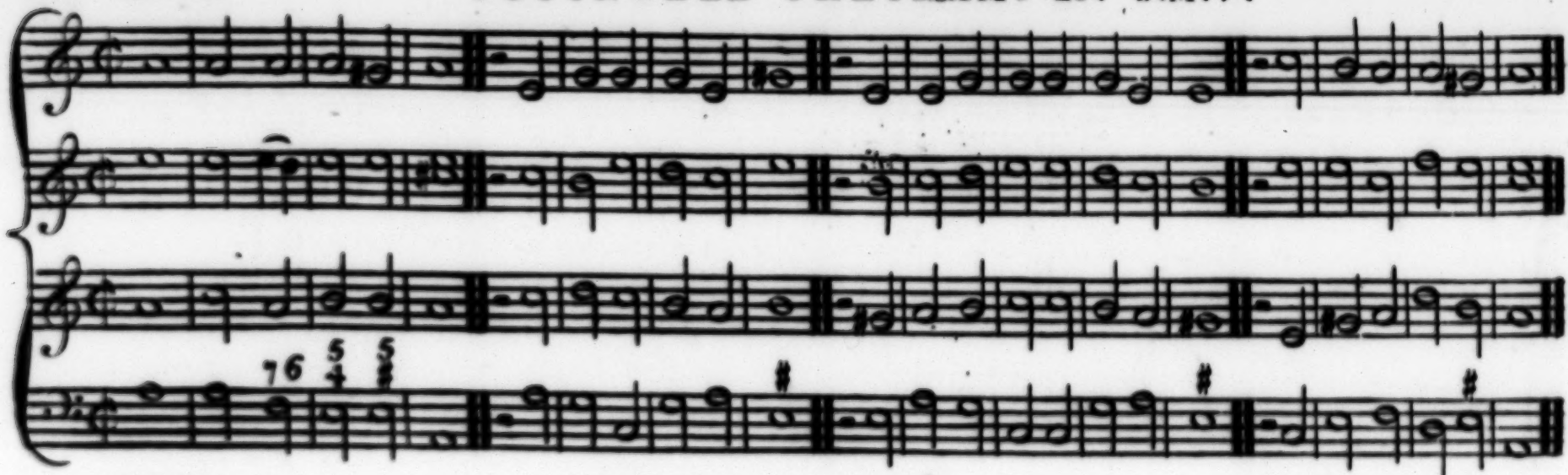
Nº 75

ORANGE. S.M. ♭.

Musical score for No. 75, Orange. S.M. ♭. The score is written for three staves (treble, alto, and bass clefs) in common time. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures, ending with a double bar line.

42 **Nº 76.**

SOUTHWELL CHETHAMs 25. S.M.b.



№ 77.

KERSALL. S.M. b.

Sam! Howard.



Nº 78.

YARMOUTH. S.M. b.

J^{no} Wainwright. 43

♭6 6 8 7 6 5 4 3 6 6 5 6 5 4 3 4 3 ♭6 6 6 5 8 7 6 5 4 4 6 6 6 6 5 4 3

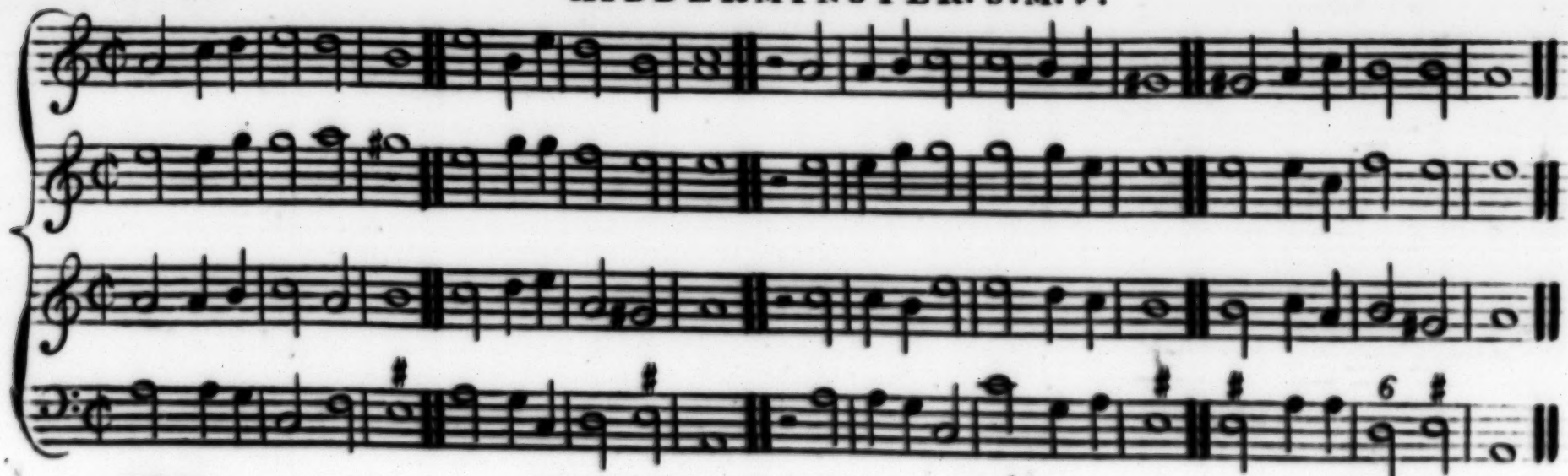
Nº 79.

COVENTRY. S.M. b.

6 6 6 # 6 # 6 6 # 6 #

44 N^o 80.

KIDDERMINSTER. S.M. b.



N^o 81.

MACCLESFIELD. S.M. b.

Stephenfon.



Nº 82.

ABERDEEN. S.M. b.

4.5

The first system of musical notation consists of four staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs) with a brace on the left. The bottom staff is a single bass line in bass clef. The music is in G major (one sharp) and 4/5 time. The first staff contains a single melodic line. The second and third staves contain a grand staff with a brace on the left. The bottom staff contains a single bass line. The music is in G major (one sharp) and 4/5 time. The first staff contains a single melodic line. The second and third staves contain a grand staff with a brace on the left. The bottom staff contains a single bass line. The music is in G major (one sharp) and 4/5 time.

2^d Ver.

The second system of musical notation consists of four staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs) with a brace on the left. The bottom staff is a single bass line in bass clef. The music is in G major (one sharp) and 4/5 time. The first staff contains a single melodic line. The second and third staves contain a grand staff with a brace on the left. The bottom staff contains a single bass line. The music is in G major (one sharp) and 4/5 time. The first staff contains a single melodic line. The second and third staves contain a grand staff with a brace on the left. The bottom staff contains a single bass line. The music is in G major (one sharp) and 4/5 time.

SHORT METRES in the *SHARP KEY*:

46

Nº 83.

ST PETER'S. S.M. #.

Handwritten musical score for No. 83, titled "ST PETER'S. S.M. #.". The score is written in 3/2 time and the key of D major (one sharp). It consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 6, 6, 8 5 #, b6 6, 8.

Nº 84.

ROYAL. S.M. #.

Handwritten musical score for No. 84, titled "ROYAL. S.M. #.". The score is written in 3/2 time and the key of D major (one sharp). It consists of three systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The bass staff includes figured bass notation: 6, 6 4 5, 6, 6 6 6, 6 7.

Nº 85.

DURHAM. S. M. #.

47

Musical score for No. 85, Durham S.M. #. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

Nº 86.

KINSON. S. M. #.

Knapps.

Musical score for No. 86, Kinson S.M. #. Knapps. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is 2/2. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

48 N^o 87.

RIDLEY. S.M. #.

Handwritten musical score for 'Ridley. S.M. #.' in 2/4 time. The score consists of three systems of staves. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The music is written in a simple, clear style with many accidentals and ties. The bass staff of the third system contains several figured bass notations: 6 6 4 3, 6 6 4 3, 6 6 6 6, 6 6 5 4 3, and 6 5 4 3.

N^o 88.

IPSWICH. S.M. #.

Handwritten musical score for 'Ipswich. S.M. #.' in 2/4 time. The score consists of three systems of staves. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The music is written in a simple, clear style with many accidentals and ties. The bass staff of the third system contains several figured bass notations: 6 6 4 3, 6 6 4 3, 6 6 6 6, 6 6 5 4 3, and 6 5 4 3.

Nº 89.

MANSFIELD S.M. #.

49

Handwritten musical score for 'MANSFIELD S.M. #.' (No. 89). The score is written on four staves, with the first two staves grouped by a brace on the left. The music is in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various note values, rests, and repeat signs. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign. The score is written in a clear, legible hand.

Nº 90.

WESTMINSTER. S.M. #.

Dr. Royce.

Handwritten musical score for 'WESTMINSTER. S.M. #.' (No. 90). The score is written on four staves, with the first two staves grouped by a brace on the left. The music is in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various note values, rests, and repeat signs. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign. The score is written in a clear, legible hand.

50 № 91.

BANKFIELD. S.M.#.

R. Harrifon.

Handwritten musical score for 'The Rose Tree' in 3/2 time. The score consists of two staves: a treble staff and a bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The accompaniment is written in a more complex style, featuring many sixteenth and thirty-second notes, and includes fingerings (6, 5, 7, 6, 6, 7, 5, 6, 4, 5) for the left hand. The score is divided into four measures by bar lines.

№ 92.

CAMBRIDGE. S.M. #.

R. Harrison.

No 92. CAMBRIDGE. S.M. V. R. Harrison.

6 6 4 3 6 5 6 6 4 3

Nº 93.

NEWTON. S.M. ♯.

51

Handwritten musical score for No. 93, Newton S.M. ♯. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C). The first staff contains a melody with various note values and rests. The second staff continues the melody. The third staff is a harmonic accompaniment. The fourth staff is a bass line with fingerings indicated by numbers 6, 4, 5, 6, 6, 5, 3, 7. The piece concludes with a double bar line.

Nº 94.

LEEDS. S.M. ♯.

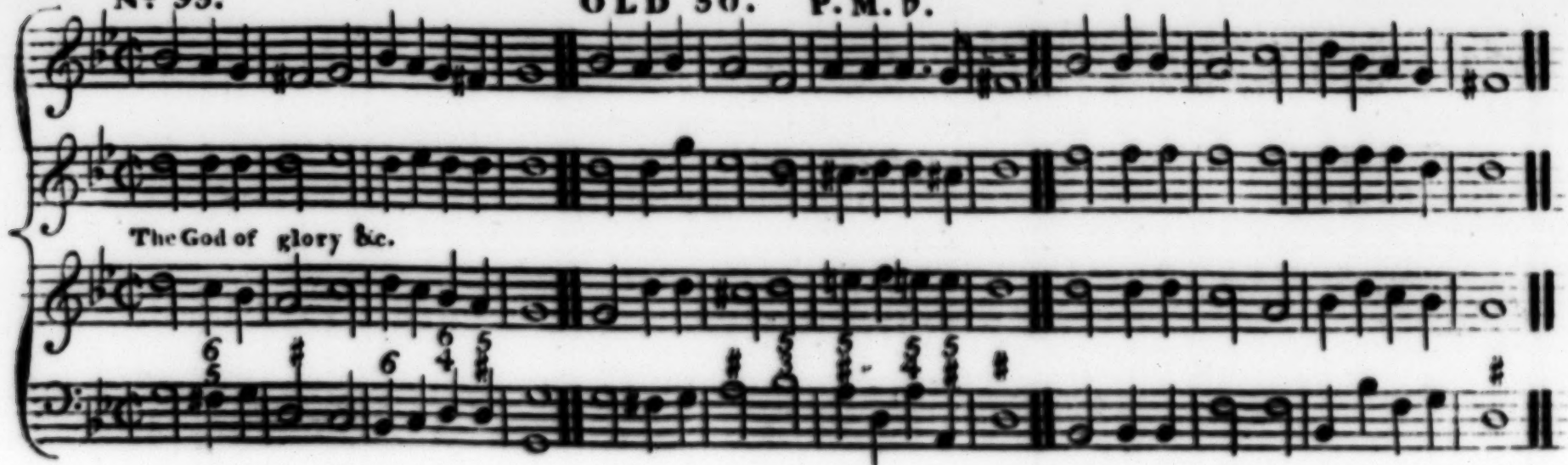
Handwritten musical score for No. 94, Leeds S.M. ♯. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C). The first staff contains a melody with various note values and rests. The second staff continues the melody. The third staff is a harmonic accompaniment. The fourth staff is a bass line with fingerings indicated by numbers 5, 5, 6, 6. The piece concludes with a double bar line.

PROPER METRES in the *FLAT KEY*:

52

Nº 95.

OLD 50. P.M. b.



The first system of musical notation consists of three staves. The top staff is a single melodic line in a flat key signature. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The lyrics "The God of glory &c." are written below the middle staff. The system concludes with a double bar line.



The second system of musical notation also consists of three staves, continuing the melody and piano accompaniment from the first system. It concludes with a double bar line.

I love the volumes of thy word; What light and joy those leaves afford To Souls benight-ed and di-

trest. Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

O happy nation, where the Lord Reveals the treasure of his word And builds his Church his earthly throne. His eye the

heathen world surveys, He for a while hath shown their way But God their Maker is unknown.

N.B. This Tune may be sung as a Long Metre the two last lines being repeated. It may also be varied by the Counter and Bass being silent the two first lines and the Treble and Contra being silent the 3^d and 4th Lines.

No 98.

LEONI. P. M. $\flat$

55

How pleas'd & blest was I To hear the people cry Come let us seek our God to day Yes with a cheerful zeal We haste to Zion's

N.B. This Tune may be thus adapted to the Metre of the 148th

Lord of the worlds above How pleasant and how fair The
hill And there our vows and honors pay. dwellings of thy Love Thy earthly temples are To
thine a-bode my heart aspires With
worship de fires to God

How pleasant 'tis to see Kindred and friends a - gree, Each in their proper station move, And

each fulfil their part With sym-pathizing heart, In all the cares of life and love.

PROPER METRES in the *SILVER KEY*.

Nº 100.

MONTAGUE. P. M. #

57

Not to our names, thou only just and true, Not to our worthless names is glory due: Thy pow'r & grace thy truth & Justice claim

Immortal honours to thy sovereign name, Shine thro' the earth from heav'n thy blest a - bode, Nor let the Heathens fly, And when your God

I am the Saviour, I th' Almighty God, I am the Judge, ye heav'ns proclaim a-broad My just e - ter - nal sentence, & de-

clare These awful truths that Sinners dread to hear: Sinners in Zion tremble and retire; I do not deem it my part to fir-

Let all the earth their Voices raise To sing the choicest psalm of praise, To sing and blest Je - hovahs name:

His glory let the heathens know, His wonders to the Nations shew, And all his saving works proclaim

I'll praise my Ma-ker with my breath; And when my voice is lost in death Praise shall employ my nobler
My days of praise shall neer be past While life and thought and being last, Or immor-tal-ty

powrs: Why should I make a Man my trust? Vain is the help of flesh and blood; Their breath departs, their
dures. Princes must die and turn to dust;

pomp and pow'r And thoughts all vanish in an hour, Nor can they make their promise good.

No 104.

STAMFORD. P. M. #.

Dr Green.

I'll praise my Ma-ker with my breath; And when my voice is lost in death Praise shall employ my nobler
My days of praise shall neer be past While life and thought and being last, Or immor-tal-i-ty

powers: Why should I make a Man my trust?
dures. Princes must die and turn to dust; Vain is the help of flesh and blood; Their breath departs, their

pomp and pow'r And thoughts all vanish in an hour, Nor can they make their promise good.

No. 104. STAMFORD. P. M. #. Dr. Green.

62 N^o 105.

ST. HELLEN'S. P. M. #.

Mr Jennings.

Ye ho-ly souls in God rejoice, Your maker's praise becomes your voice; Great is your theme your songs be new:

Sing of his name, his word, his ways, His works of nature and of grace, How wise and holy, just and true.

Ye boundless realms of Joy Ex - - alt your Ma - kers fame His praise your songs em - play

6 6 5 6 6 8 7 8 7 4 2 6 5

A - - bove the star-ry frame Your Voices raise Ye Cheru - bin and Se - raphim to sing his praise

1 2 6 5 6 7 4 2 6 5 6 8 7 6 8 7

Ye tribes of Adam, join With heavn and earth and seas, And offer notes divine To your Cre - a - tor's praise, Ye

This system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a four-part setting. The lyrics are written below the second and third staves. The bottom staff contains figured bass notation with figures: 6, 6, 6, 6, 6, 6, #, 6, 6/4, 5/3.

ho - ly throng Of Angels bright In worlds of light be - - gin the song.

This system also consists of four staves in the same format as the first system. The lyrics are written below the second and third staves. The bottom staff contains figured bass notation with figures: 6, 6, 6, 6, 6, 6, 6/4, 5/3.

Praise the Lord who reigns above And keeps his courts below Praise the holy God of love And all his greatness shew Praise him for his

noble deeds Praise him for his matchless powr Him from whom all good proceeds Let earth and sea and air adore.

The Lord Je - hovah reigns, And royal state main - tains, His head with awful glories crown'd;

Ar - ray'd in robes of light, Begirt with sov'reign might, And rays of majes - - ty a - - round.

O praise ye the Lord prepare a new song; And let all his saints in full concert join

With voices u-nited the anthem pro-long, And shew forth his honours in music di-vine

68 No. III.

GLOUCESTER or the 81st P. M. #

Rich^d Allison.

The musical score is written in 2/2 time and consists of two systems of three staves each. The first system includes a treble staff, a middle staff, and a bass staff with figured bass notation. The second system also includes a treble staff, a middle staff, and a bass staff with figured bass notation. The music is written in a style typical of 18th-century manuscript notation.

Figured bass notation for the first system (Bass staff):

6 6 46 6 5 87 87 6 546 6 6 6 5

Figured bass notation for the second system (Bass staff):

67 5665 6 6 6 7 56 56 6 46 56 67 5 6 5



h

SACRED HARMONY

PART II.

containing

Tunes in Verse and Chorus, &

FUGUES.

h



PART, THE SECOND.
COMMON METRES in the FLAT KEY.

69

Nº 112.

NORTHAMPTON. C.M. $\flat$.

Ye Islands of the Northern Sea Rejoice, the Saviour reigns, His word like fire prepares the way, And mountains melt to plains.

Nº 113.

ELY. C.M. $\flat$.

Thus saith the Lord, the spacious fields And flocks & herds are mine, O'er all the Cattle of the hills, I claim - a right divine.

MONMOUTH. C.M. b.

He bow'd to hear my cry:

I wait-ed patient for the Lord, He saw me resting on his word,

And brought - - And brought - - Sal - va - tion down,

And brought - - And brought - - Sal - va - tion nigh.

Sweet is the mem - ry of thy grace My God - - - my heav'nly King Let age to age thy

6 6 6 6 6

In sounds of glo - - - ry sing.

righteous - ness In sounds of glory sing of glo - - - - - ry sing.

6 # In sounds - - - of glo - - - ry sing in sounds of glo - - - ry sing.

In sounds of glo - - - ry sing In sounds of glo - - - ry sing.

To keep his statutes still. To know & do his will.

O that the Lord would guide my ways O that my God would grant me grace

To keep his statutes still. To know & do his will.

Thy law up-on my heart.

Nor let my tongue indulge deceit, Nor act the Liars part.

O send thy Spirit down to write

Thy law upon my heart

With melody of sound record Say

Sing, all ye nations to the Lord, Sing with a joyful noise, With melody of sound re - - - cord - - - His honours & your joys.

With melody of sound record Say

to the pow'r that shakes the sky, - How terrible art thou, Say to the pow'r that shakes the sky, How terrible art thou. - Sinners before thy presence fly, Or at thy feet they bow

to the pow'r that shakes the sky, - How terrible art thou, Say to the pow'r that shakes the sky, How terrible art thou, -

In the sad day when troubles rose,
To God I cry'd with mourn-ful voice,
And fill'd the night with
I sought his gracious ear,
In the sad day when troubles rose,
My soul refus'd relief; I thought on God the just & wise, but thought in vain of
sad were my days and dark my night, My soul refus'd relief;

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Behold the pains I feel;

They come at thy command;

I'll not attempt a murmuring word Against thy chastening hand

Diseases are thy servants, Lord,

They come at thy com-mand;

PEMBROKE. C.M.b.

John Wainwright.

And thy delivrance send;

Consider all my sorrows, Lord, My soul for thy salvation faints, When will my trouble end?

And thy delivrance send;

Yet I have found 'tis good for me To bear my Father's rod; Afflictions make me learn thy law, And live upon my God.

Shine mighty God on Britain shine shine mighty God on Britain shine With beams of heavenly grace

Shine, mighty God, on Bri - - tain Bri - tain shine

Shine, mighty God, on Britain shine Shine mighty God, shine mighty God, on Britain shine With beams of heavenly grace

Shine, mighty God, on Bri - tain shine shine mighty God, on Bri - tain shine

Reveal thy power Reveal thy power thro' all our coasts And show And show thy smiling face thy smiling face

Reveal thy power thro' all our coasts, Reveal thy power thro' all our coasts, And show thy smiling face thy smiling face

Reveal thy power thro' all our coasts, And show thy smiling face, And show thy smiling face

all our coasts, Reveal thy power, Reveal And show And show And show

78 No 122.

MALDEN. C.M. b.

In long complaints before his throne - -

To God I made my sorrows known, From God I sought relief; I pour'd out all my grief.

In long complaints before his throne,

My soul was overwhelm'd with woes, My heart began to break; - -

My God who all my burdens know, He knows the way I take,

My soul was overwhelm'd with woes, My heart began to break;

COMMON METRES in the SHARP KEY.

Nº 123.

CARLISLE. C. M. 4.

79

And

Let children hear the mighty deeds Which God perform'd of old, Which in our younger years we saw, -

And

This system contains the first two staves of the musical score. The first staff is a treble clef melody, and the second staff is an alto clef accompaniment. The lyrics are written below the second staff. The system ends with a repeat sign and the word 'And'.

which our Fathers told. And which our fathers told. And which our fathers told.

And which our fathers told. And

which our fathers told. And which our fathers told. And which our fathers told.

This system contains the next two staves of the musical score. The first staff is a treble clef melody, and the second staff is an alto clef accompaniment. The lyrics are written below the second staff. The system ends with a repeat sign and the word 'And'.

The earth for e-ver is the Lord's With A - dam's num'rous race; :S: :S: :S: :S: He 6

He rais'd its arches

He rais'd its arches on - - - - the floods,

He rais'd its arches on the floods, And built it on the seas,

rais'd its arches on the floods, He 7

on the floods, He rais'd its 5 arch - - - es on the floods, 8, 7 7

Bow to the glories of his
 Ye that obey th'imor - tal King, Attend his ho - ly place.
 Bow to the glories
 Bow to the glories of his pow'r, Bow
 Bow to the glories of his pow'r - -
 pow'r, Bow to the glories of his pow'r, And blest his wondrous grace
 of his pow'r, the glories of his pow'r, And blest his wondrous grace And blest his wondrous grace, grace,
 to the glories of his pow'r, And blest his wondrous grace

Awake, ye saints: to praise your King Your sweetest passions raise,
Your pious pleasure, while you sing, Increasing with the

Awake, ye saints: to praise your King Your sweetest passions raise,
Your pious pleasure, while you sing, Increasing with the

praise Great is the Lord, & works unknown Are his divine employ; But still his saints are near his throne, His treasure & his joy.

My help for e-ver near,

God my support - er and my hope, Thine arm of mercy held me up When sinking in despair.

My help for e-ver near,

:S: Quicker.

Thro' this dark wil - der - nefs; Thine hand conduct me near thy feat, To dwell be - fore thy face,

Thy counsels Lord shall guide my feet

Songs of immor-tal praise belong To my Al-migh-ty God; He has my heart, & he my tongue To spread his name abroad

The first system of the musical score for 'Derby' consists of four staves. The top staff is a treble clef melody in D major (two sharps) and 2/4 time. The second and third staves are a piano accompaniment in the same key and time. The bottom staff is a bass clef accompaniment, also in D major and 2/4 time, featuring many sixteenth-note patterns. The lyrics are written below the piano accompaniment.

How great the works his hand has wrought How glorious in our fight. And men in ev'ry age have fought His wonders with delight And

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (treble, piano, and bass). The lyrics continue below the piano staff. The system concludes with repeat signs (:S:) at the end of each staff.

men in ev'ry age have fought His wonders with de-light His wonders with de-light, light. Hallelujah Hallelujah Hallelujah

And men in ev'ry age have fought His wonders with delight

Hal - - - lelujah

Hallelujah Halle-lujah Hallelujah Halle-lujah Hallelujah Hallelujah

lelujah Hal - - - lelujah Hal - - - lelujah

Hallelujah

And in his strength rejoice, When his salva-tion is our theme,
Ex-ult-ed be our voice.

Sing to the Lord Je-ho-vah's name When his salva-tion is our theme, 6 6 6 5
4 3

With thanks approach his awful sight, And psalms of honour sing: Quick
The Lord's a God of boundless might, The whole crea-tion's King.

With thanks approach his awful sight, 6 4 3 :8: 6 5 6 6 7 6 5
4 3

And psalms of honour sing:

Whom will the Lord ad-
mit, Who shall in - ha - bit on thy hill, O God of ho - li - ness?

Whom will the Lord ad - mit to dwell
Whom will the Lord, will the Lord ad - mit to dwell So near his throne of grace?
dwell, Whom will the Lord

88 N^o 131.

SCARBOROUGH. C.M. #.

Give thanks to God the sov'reign Lord; His mercies still endure, And be the King of Kings adored: His truth is ever sure.

N^o 132.

WHITWORTH. C.M. #.

Let ev'ry tongue uphold the weak, Thou sov'reign Lord of all; thy goodness speak, Thy strong right hand.

'Tis heav'n to see his smiling face, Tho' in his earthly courts.

My soul, how lovely is the place To which thy God resorts.

There the great monarch of the skies His saving pow'r displays, And light breaks in upon our eyes With kind & quickning rays.

In God's own house in God's own house pronounce his praise, His grace he there - - -

In God's own house pronounce his praise, In God's own house pronounce his praise, His grace he there - - -

In God's own house pronounce - - pronounce pronounce his praise,

In God's own house - - pronounce his praise, His grace he there - - -

For there - his

reveals his grace he there reveals, To heav'n your joy and wonder raise,

For there - his glory glory dwells. For

For there his glory dwells For there

glory glory dwells For there his glory dwells.

glory dwells For there his glo - - - ry glory dwells.

there For there - his there - his glory dwells.

For there his glory dwells For there his

GORTON. C. M.

R. Harrifon.

This block contains the vocal score for the hymn. It consists of four staves. The first two staves are for the Soprano and Alto voices, and the last two are for the Tenor and Bass voices. The lyrics are written below the notes. The key signature is one sharp (F#) and the time signature is 3/4.

Nº 135.

GORTON. C. M.

R. Harrifon.

This block contains the piano accompaniment for the hymn. It consists of three staves. The first two staves are for the Right Hand and the last is for the Left Hand. The key signature is one sharp (F#) and the time signature is 3/4. The piece is numbered 135.

This is the day
This is the day the day the Lord hath made the Lord hath made the Lord hath made he
This is the day This is the day
This is the day This is the day the day
calls the hours his own Let heavn - re - joice - let earth be glad
Let heavn - rejoice let

6 7 6 6 6 7

And praise surround the throne, And

And praise surround the

earth - be glad Let heav'n re-joice let earth be glad And,

praise surround the throne the throne And praise - sur - round the throne,

praise surround the throne the throne And praise sur - - round - - the throne,

praise surround the throne the throne And praise sur - round the throne,

And praise surround the throne And praise sur - - round - - the throne,

94 No 137.

ST ASAPH. C. M. ♯.

Misgrove.

Give thanks to God the sov'reign Lord, His mercies still en - dure And be the King of Kings a -

do'd His truth is e - ver sure What wonders hath his wisdom done How mighty is his hand

Heav'n earth and sea, earth and sea, earth and sea, he fram'd a - lone How wide is

his command Hal - le - lu - jah Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah

6 4 5

Hal - le - lu - jah Hal - le - lu - jah Hal - - - le - - lu - - - jah.

6 6 6 6 6 6 6 6

LONG . METRE in the *FLAT KEY*

96

Nº 138.

BRIDGEWATER. L.M. ♭.

Hap-py the man whose cautious feet Shun the broad way that Sinners go that Sinners go
Who hates the place where Atheists meet And fears to talk as scoffers do as scoffers do

Shun the broad way
And fears to talk

He loves to employ his morn-ing light A-mongst the statutes of the Lord;
And spends the wake-ful hours of night, With pleasure pond'ring o'er the word.

LONG METRES in the *SHARP KEY.*

Nº 139.

CHESTER. L.M. #.

97

Sing to the Lord with Joy-ful voice

Sing to the Lord with joyful voice Let ev'ry land his name adore The British Isles shall send the

Sing to the Lord with joyful voice

Sing to the Lord with Joy-ful voice

Acrofs the Ocean to the shore Acrofs the Ocean to the shore.

noife Acrofs the Ocean crofs the Ocean

Acrofs the Ocean to - - the shore - - Acrofs the Ocean to the shore.

Acrofs the Ocean to - - the shore Acrofs the Ocean

Give to our God im-mortal praise; Mer-cy and truth are all his ways:
 Give to the Lord of Lords re-nown, The King of Kings with glo-ry crown:

Wonders of grace to God be-long, Repeat his mer-cies in your song.
 His mercies e-ver shall en-dure When Lords and Kings shall be no more.

Wonders &c.

N.B. In the 136 Psalm Dr Watts, let the 3^d 5th and 7th verse be sung as verse the first; and the 4th 6th and 8th be sung like the second verse. This Tune may also be adapted to the 104th Psalm L.M. taking the two additional lines for the following Chorus thus in the principal part, "Great is the Lord, what tongue can frame An equal honor — An equal honor — honor to his name — equal honor to his name. Great is the Lord, what tongue can frame, An equal honor to his name."

Repeat his mercies His mercies ever Repeat his His mercies

Wonders of grace to God be-long Repeat his mercies Repeat his mercies mercies in your song
His mercies e-ver shall en-dure His mercies ever His mercies ever ever shall endure

His mercies in your song e-ver shall en-dure Wonders of grace, to God belong Repeat his mer-cies in your song
When Lords and Kings are known no more When Lords and Kings are known no more

SHORT METRES in the *FLAT KEY*.

100 N^o 141.

WIGAN. S.M. $\flat$.

The Lord my Shepherd is I shall be well supply'd I shall be well sup-ply'd

The Lord my Shepherd is . . I shall be well sup-ply'd Since he is mine and

The Lord my Shepherd is I shall be well supply'd be well sup-ply'd

The Lord my Shepherd is I shall be well sup-ply'd

What can I want beside

I am his What can I want be - side beside What can I want beside What can what can I want beside.

What can I want beside What can I want beside

What can I want be - - side - - What can I want be - - side - -

Behold the gloomy vale Which thou my soul must tread Which thou my soul must tread Beset with terrors fierce & pale.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is an alto clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests clearly marked. The lyrics are printed below the middle staff.

That leads thee to the dead That leads thee to the dead That leads thee to the dead.

This system also consists of three staves, following the same format as the first system. The lyrics are printed below the middle staff. The music continues with the same key signature and time signature.

PARTICULAR METRE in the *FLAT KEY*

102 N^o 143.

EXETER. P. M. b.

R. Harrifon.

The Lord my pasture shall prepare And feed me with a Shepherds care The Lord my pasture shall pre-

pure And feed me with a Shepherds care His presence shall my wants supply His presence shall my wants sup-

ply my wants sup- ply And guard me with a watchful eye His presence shall my wants supply And guard me

with a watchful eye my noon day walks he shall at- tend And all my midnight hours de- fend

PARTICULAR METRES in the *SHARP KEY.*

104 N^o 144.

STOCKPORT. P. M. #

J. Wainwright.

The musical score is written in G major (one sharp) and 6/8 time. It consists of two systems of four staves each. The first system includes a treble and bass staff pair, and a second treble and bass staff pair. The second system also consists of two treble and bass staff pairs. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line at the end of the second system.

And when - my voice is lost in death

I'll praise my maker with my breath

Praise shall employ my no - bler

My days of praise shall ne'er be past

While life and thought and be - ing last Or immor - ta - li - ty en - dures

powers

The Lord my pasture shall prepare And feed me with a Shepherd's care His presence

shall my wants sup- ply, And guard me with a watch- ful eye

M noon day walks he shall at- tend And all my midnight hours de - - fend

The dwellings of thy love -

Lord of the worlds above how pleasant & how fair The dwellings of thy love - Thine earthly temples

The dwellings of thy love - Thine

Thine earthly temples are To thine With

are To thine abode my heart aspires With warm desires to see my God With warm desires to see my God

Thine earthly temples are To thine abode my heart aspires

108 N^o 148.

GREENWICH. P.M. #.

R. Harrison.

First system of musical notation for 'Greenwich P.M.' It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with whole rests. The third staff is a treble clef with a melody of eighth and sixteenth notes. The fourth staff is a bass clef with whole rests. The lyrics 'Ye tribes of Adam join With heavn & earth & seas And offer notes di - vine - - To your Cre - ators praise' are written below the third staff.

Ye tribes of Adam join With heavn & earth & seas And offer notes di - vine - - To your Cre - ators praise

Second system of musical notation for 'Greenwich P.M.' It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with a melody of eighth and sixteenth notes. The third staff is a treble clef with a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a melody of eighth and sixteenth notes. The lyrics 'Ye holy throng Of Angels bright In worlds of light begin the song Ye holy throng Of Angels bright In worlds of light begin the song.' are written below the third staff.

Ye holy throng Of Angels bright In worlds of light begin the song Ye holy throng Of Angels bright In worlds of light begin the song.

In Gods own house pronounce &c. In Gods own house pronounce his praise His

In Gods own house pronounce pronounce his praise His grace he there reveals

In Gods own house pronounce his praise In Gods own house pronounce his praise

In Gods own house pronounce his praise In Gods own house pronounce his praise T_o

To heavnyour joy & wonder raise For there his glory dwells For there &c. For there his glory dwells

To heavnyour joy & won - - - der raise For there his glory dwells - For there his glory there his

To heavnyour joy & wonder raise To heavnyour joy & wonder raise For there his For there his glory dwells

heavnyour joy & wonder raise To heavnyour joy & won - - - der raise For there his glory dwells for there his glo - - ry

110 No 150.

LYNN. L.M.#.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are grand staff notation (treble and bass clefs). The bottom staff is a bass clef. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and dynamic markings like 'ff'.

The second system of musical notation continues the piece and includes lyrics. The lyrics are: "Halle - lu - - - jah" on the first line, "Halle - lujah Halle-lujah Halle - lu - - - jah Halle-lujah Halle-lujah Halle-lu - - - - jah Praise Lord" on the second line, and "Halle - lu - - - jah" on the third line. The music is written in the same style as the first system, with various note values, rests, and dynamic markings like 'ff'.

Jesus Christ is risen to day Hal - le - lu - jah Our triumphant holy day Hal - le - lu - jah

Who so lately on the Cross Hal - le - lu - jah Suffer'd to redeem our loss Hal - le - lu - jah.

112

Nº 152.

Handel.

Hal-lelu-jah Halle-lujah Halle-lujah Halle-

Hal-lelu-jah Halle-lujah Halle-lujah Halle-

Hal-lelu-jah Halle-lujah Halle-lujah Halle-

Hal-lelu-jah Halle-lujah Halle-lujah Halle-

lujah Hal-le-lujah Hal-lelu-jah Hal-lelu-jah Halle-lujah Hallelujah Hal-le-lujah

lujah Hal-le-lujah Hal-lelu-jah Hal-lelu-jah Halle-lujah Hallelujah Hal-le-lujah

lujah Hal-le-lujah Hal-lelu-jah Hal-lelu-jah Halle-lujah Hallelujah Hal-le-lujah

lujah Hal-le-lujah Hal-lelu-jah Hal-lelu-jah Halle-lujah Hallelujah Hal-le-lujah

For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah

For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah

For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah

For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah

Halle - lujah Hallelujah Halle - lujah Halle - lujah

For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah

For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah

For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah

For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah

For the Lord God om - ni - - - - potent reign - - - eth Halle - lujah Halle -

Halle - lujah Hallelujah Hallelujah Hallelujah

Halle - lujah Halle - lujah Halle - lujah Hal - - le - - lu - - jah Hallelujah For

Halle - lujah For

lujah Halle - lu - jah Halle - lujah Hal - le - lu - jah Halle - lujah Halle - lujah Hallelujah

Hal - le - lu - jah Hallelujah Hal - - le - lu - jah Halle - lujah Hallelujah

the Lord God omni - - - - potent reign - - - eth Hallelujah Hallelujah Hallelujah

the Lord God omni - - - - potent reign - - - eth Halle lujah Halle lujah

Halle-lujah Halle-lujah Halle-lujah Halle-lujah Hal - le - lu - - jah Hal -
 For the Lord God om - ni - - po - tent reign - - - eth Hallelu - jah
 For the Lord God om - ni - - po - tent reign - - - eth Hal -
 Hallelujah Halle-lujah Hallelujah Halle - - lujah Halle - lu-jah Halle -
 le - - lu - - jah The kingdom of this world
 Hal - le - - lu - jah The kingdom of this world
 le - - - lu - jah The kingdom of this world
 lujah Halle - lu - jah The kingdom of this world

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ and he shall

And he shall

And he shall reign for e - ver and e - ver and he shall

reign for e - ver and e - ver for ever and e - ver and he shall reign

and he shall reign for e-ver & e - - - ver King of

reign for e-ver and e - - - ver for ever and ever for e - - ver and ever King of

reign for e - ver and e - - - ver and he shall reign for ever and ever

ever and ever for ever for ever and ever for e-ver for ever and ever

Kings - - - - and Lord of Lords - - - - King of

Kings - - - - and Lord of Lords - - - -

for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah

for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah

Kings - - - and Lord of Lords - - - King of Kings -
 for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah for ever and
 for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah for ever and
 for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah for ever and
 - - - and Lord of Lords - and Lord of Lords and he shall reign
 ever Hallelujah Hallelujah King of Kings and Lord of Lords and he shall
 ever Hallelujah Hallelujah King of Kings and Lord of Lords and he shall reign and he
 ever Hallelujah Hallelujah King of Kings and Lord of Lords and he shall reign for e - - ver and

and he shall reign for ever and e - - - ver for ever and ever

reign - - and he shall reign shall reign for ever and e - - - ver King of Kings for ever and ever and Lords of

- - - shall reign and he shall reign for ever and e - - - ver King of Kings - - and Lord of

e - - ver and he shall reign for ever and ever King of Kings forever and ever and Lord of

Hallelujah Hallelujah and he shall reign for ever & e - - ver King of Kings and Lord of Lords

Lords Hallelujah Hallelujah and he shall reign for ever & e - ver King of Kings and Lord of Lords

Lords - - and he shall reign for ever & ever & e - ver King of Kings and Lord of Lords

Lords Hallelujah Hallelujah and he shall reign for ever & ever & e - ver King of Kings and Lord of Lords

King of Kings and Lord of Lords and he shall reign for ever & e-ver King of Kings and Lord of

King of Kings and Lord of Lords and he shall reign for ever & e-ver for ever and ever for ever and

King of Kings and Lord of Lords and he shall reign for ever & e-ver for ever and ever for ever and

King of Kings and Lord of Lords and he shall rei-n for ever & ever & e-ver for ever and ever for ever and

Lords Hallelujah Halle-lujah Hallelujah Halle-lujah Hal-le-lu-jah.

ever Hallelujah Halle-lujah Hallelujah Halle-lujah Hal-le-lu-jah.

ever Hallelujah Halle-lujah Hallelujah Halle-lujah Hal-le-lu-jah.

ever Hallelujah Halle-lujah Hallelujah Halle-lujah Hal-le-lu-jah.

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